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FESTIVAL HALL, COLONNADE OF STATES AND GRAND BASIN.

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THE FOREST CITY

COMPRISING

THE OFFICIAL PHOTOGRAPHIC VIEWS

OF THE

UNIVERSAL EXPOSITION

HELD IN SAINT LOUIS, 1904.

COMMEMORATING THE ACQUISITION OF THE LOUISIANA TERRITORY.

WITH INTRODUCTION AND DESCRIPTIONS BY

WALTER B. STEVENS

Secretary Louisiana Purchase Exposition.

PHOTOGRAPHS BY

WILLIAM H. RAU

The Official Photographer.

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SMITHSONIAN INSTITUTION

"EXPOSITIONS ARE THE TIMEKEEPERS OF PROGRESS"—William McKinley.

SAINT LOUIS

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THE FOCUS

BUILDERS PLAN AND TOIL through years to create the magnificent architectural picture. For the array of things rare, brain and hand have wrought a life time. A coming together of all races and of all nations is the event of a generation. The volume and the variety of preparation, both, are amazing.

A semester measures the continuance of the Exposition. The people go back to their homes in every clime. Exhibits are scattered to the four quarters of the earth. The buildings are razed.

This is not the end. The good that the Universal Exposition does lives after it. Ere the substance fades the shadow has been caught. The knowledge to be credited is an asset of the individual. Memory cherishes the scene of beauty and grandeur. The broadening and the uplifting are humanity's lasting gain. These compensate for the labor. These reconcile for the brief existence of the Exposition.

The World's Fair of 1904 abounds in that which will leave indelible impressions. A first far-away glimpse is of countless towers, domes and steeples among the tree tops. The main picture centers around a grand basin and plaza walled in on either side by majestic facades of palaces and filled in front by terraces, cascades, colonnades, Festival Hall and the pavilions rising hundreds of feet from the water, with everywhere the forest—foreground, background and border.

A sunken garden is here—long, narrow, a ribbon of color, many hued—on the south towering the quaint front and overhanging roof and obelisks of the Palace of Mines, on the north the lofty

arches and Doric columns of the Palace of Liberal Arts. The scene changes. A lagoon wends its angled course under arched bridges, between terraces, in the shadows of overhanging maples. An avenue winding and climbing upward through the forest leads away from the Palaces into the midst of the mansions of many States scattered upon wooded knolls and slopes. Hospitality, the social evolution of American official life, finds its highest type of expression in the half hundred spacious reception rooms along Commonwealth avenue and the ways which lead from it. In striking contrast with the Plateau of States is the Place of Nations, with town halls and villas and reproductions of famous structures in many lands, with gardens and surroundings closely typical of the various countries.

The written word fails; the camera alone preserves in any degree satisfyingly the story in statuary, a thousand chapters long, of past, present and promise of the Louisiana Territory.

A school of unfortunate children, born without the usual faculties, undergoing the peculiar training which has been devised for defectives, illustrates the twentieth century development of education. Art at this World's Fair is not synonymous with antiquity or confined to Old Masters, as a

contemporaneous division to include works produced since the Columbian Exposition in 1893 shows. The world is not at a standstill in art expression. The alchemist's laboratory in operation illustrates the progress of chemistry. In the art preservative the most advanced mechanisms for printing are operative exhibits. The two great Palaces devoted to Manufactures and Varied Industries are the battle field of competition among the nations, for there

SPIRIT OF THE CITY OF ST. LOUIS
Genius Points, Inspiration Whispers "Nothing Impossible"

foreign industrial exhibits are in rivalry of skill and elaborateness. Prime movers from 8,000 horse power, from fly wheels twenty-

SPRIT OF THE ATLANTIC

Aerial navigation is recognized as a possibility, and has its course through the air prescribed for tests of speed and control, as well as its group of airship stables.

Agriculture masses in turn the wonderful developments in the staples—corn, cotton, tobacco, wheat—and the exhibits range through all the ramifications of meat and drink to the latest breakfast food of queer title.

The center of Horticulture in a space with unobstructed view as large as a city block is the array of table fruits. In every department are impressive central features around which the countless exhibits appear by classes and groups.

eight feet in diameter, from engines as large as three story houses down to the electrical motors infinitesimal by comparison, are marshaled. "The industrial life blood of the new time," as electricity has been called, courses in generators, dynamos and transformers, illustrating in endless variety the uses of the mysterious current through the realms of chemistry, telegraphy, light and heat.

On a steel turn-table a mighty locomotive of over 200,000 pounds weight, its wheels revolving at great speed, turns slowly, throwing its electric headlight to the remotest exhibit of Transportation.

After all, the peoples are the great exhibits of the Universal Exposition. This applies in the maze of aisles of the interiors of the Palaces, along the shaded and cool colonnades, and on the Pike of polyglot population. The life of the World's Fair of 1904 is its highest claim to distinction and human interest. The Jew looks from the wall of the Holy City and espies afar off the Filipino trudging across the bridge over the Pasig into the gate of Manila. Japanese from the garden on the heights above the great hall wherein the machinery in hundreds of forms driven by steam, by gas and by electricity fills all the air with jar and whirl, see where the Chinese dwell in the Palace of Pu'Lun. Ceylonese serve their own tea in their pavilion from Colombo, while Turks offer strange things for American coin in the Bazaar of Stamboul. In villages under the auspices of the science of anthropology dwell representative families of North American aborigines, of the giants of Patagonia and of the pygmies from Congo land. And finally among all these strange peoples, civilized, semi-civilized and barbarous, assemble the thinkers of all nations to form a "World's University," the International Congress, "to discuss and set forth unification and mutual relations of the sciences, to harmonize the specialized studies." Could the Exposition be more universal in its human activities, body and mind?

SPRIT OF THE PACIFIC

Walter B. Stevens

THE INVOCATION.—The ceremonies of the opening day began with an invocation by the Reverend Dr. Frank W. Gunsaulus. This picture was taken during the prayer. It shows Dr. Gunsaulus and President Francis standing in the rostrum. Below, on the platform, appear the orators and officers of the Exposition with bowed heads. A spirit of reverence predated the immense throng. Indeed, throughout the exercises, there was earnest attention. Not an unseemly disturbance of any kind occurred to mar the impressiveness of the occasion. Thousands who were beyond the reach of the voice remained in respectful silence from beginning to end of the two hours' programme. This view is taken from a

central point in the audience. It shows the decorated rostrum, the Grand Basin, and beyond, the main Cascade from the base of Festival Hall, soon to be set in motion by an electric spark from the White House in Washington. In one corner of the picture is the front of the Palace of Electricity. During the invocation the entire audience stood. The conclusion was the Lord's prayer in which many thousands of people joined. The sea of bowed heads, the murmur of countless voices, will linger long in memory of all who witnessed this appropriate feature of the ceremonies. A strong tribute was paid to the wondrous scene of the World's Fair by this spirit of rapt attention, almost reverence, of the first great assemblage.

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THE OPENING.—In the presence of 187,798 people the Louisiana Purchase Exposition was opened. The immediate scene of the ceremonies was the Plaza of Saint Louis. This great central court, a thousand feet in length and six hundred feet wide, afforded standing room for but a small part of the throng. As appears in the view, Louisiana Way had its mighty human stream, and the Grand Basin wore a living fringe. Long files of soldiers formed the barriers which held the people in check and made the lanes through which officials and commissioners marched to the positions assigned them. Strange to tell, the soldiers were Filipinos, a battalion of them. Before this thin brown line the largest

assemblage of Americans ever gathered for an exposition's inauguration day stood respectful of the authority and good humored through the hours of waiting. The Louisiana Monument is in the foreground. From its base were spoken the wise and earnest words which gave the ceremonies high tone and enduring character. In the background is the Palace of Varied Industries. The camera caught the scene with the crowd at rest before the signal flashed from the White House at Washington. Every flag pole is bare. An instant after the signal the ropes broke loose a thousand flags, and the air was full of fluttering color. The sea of humanity, becalmed until that time, was instantly in motion. The World's Fair was open.

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PLAZA LANDING, LOUISIANA WAY.—Between the Louisiana Monument and Plaza Landing is the most traveled thoroughfare of the World's Fair. It bears officially the title "Louisiana Way." Two human streams cross and mingle at this point. One traverses the Way with its several angles but with general east and west course. The other crosses the Way between the Plaza and the Grand Basin. The picture is taken from the lawn at the corner of the Palace of Education. It gives a good impression of the size of the Grand Basin which is one-third wider than the Court of Honor of the World's Columbian Exposition. The triple landing with broad steps leading down to the boats is

well presented. The several kinds of craft touch at this landing every few seconds to discharge and to receive passengers. The picture was taken at an hour before the human currents had fairly set in and without the boats, in order to obtain a comprehensive view of the Landing and of the Basin with the setting of architecture to the eastward. DeSoto Bridge is seen with the North Lagoon heading beneath it. The corner of the Palace of Education is on the south side. Spreading across half the picture is the south facade of Manufactures, broken midway by an angle. In the very center of the background rises one of the magnificent pavilion corners, an architectural feature, of the Palace of Liberal Arts.

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HENNEPIN BRIDGE.—Where the angling lagoon makes the turn from south to west it is spanned by the bridge named after one of the most famous of the early explorers of Louisiana. The view is taken at close range. It brings out clearly and in detail the ornamental work upon the bridge. The moulding on the arch and the decorative work on the balustrade are especially worthy of admiration. At the four corners of the bridge are massive-looking bases for columns which furnish the supports to the flag staffs. These columns are as elaborately designed as if they were to be conspicuous features in the facade of an Exhibit Palace. In the corner, where the lagoon makes its turn, grows a clump of shrub-

bery. This is a touch of nature which appears in many places on the World's Fair grounds. Wherever a corner, a court or a recess offers an opportunity small trees and bushes may be found, adding very much to the appearance of buildings and other installations. The foundation of the Palace of Agriculture for a third of a mile is fringed with many small trees and bushes brought in a state of wildness from the woods to give something that is not artificial to the landscape and architecture of the World's Fair. Beyond the bridge rises the south facade, a series of magnificent arches, of the Palace of Liberal Arts. This comprehensive view of the facade shows how elaborate is the sculpture decoration of the arches.

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THE TERRACES.—To what good uses the World's Fair builders have put the six hundred feet in the clear between facades on the Grand Basin and the Plaza of Saint Louis is illustrated in a view from the terraces. The camera was planted on the lower level of the lawn in front of the southeast corner of the Palace of Electricity. It was focused to cover the long stretch almost due northward. Most notable in the picture is the wide strip of lawn with gentle terrace. The size of the maples in the double row flanking the long broad walk is indicated. These trees are sufficiently large not only to afford grateful shade but to give to the architecture an agreeable impression of completeness and of substantiality,

to say nothing of a contrast in color which brings out the richness of the old ivory tint of the front of the Palace. The monuments stand like sentinels along the parapet of the Grand Basin. Far away, over the lagoon, the Palace of Varied Industries furnishes an interesting continuation of this combination of spacious lawn, well grown trees, broad walks and lofty facades. One side of the Plaza of Saint Louis, not more than a quarter of the entire width is included in the picture. The point of view conveys an impression of World's Fair distances. A background is supplied by the Tyrolean Alps which, half a mile away, appear realistic. Adjacent to the mountains rises the facade of the Old Parliament House of Dublin.

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THE POLYGLOT LIFE OF THE FAIR.—The scene of Americans massed behind files of Filipino soldiery in their blue suits, gazing upon a richly blanketed elephant with East Indian attendants, suggests the polyglot character of the people at the World's Fair. With the elephant were Burmese, Persians and Ceylonese. In the same procession, of which a small section is presented in the picture, were North American Indians, Esquimaux and Cossacks, Japanese and Jews, Boers and British veterans, companies and troops from Spain, Italy, Ireland, The Tyrol, Turkey, Egypt, Morocco, and various parts of the Western Hemisphere. In brief, there was no nationality without representation.

Of one race there numbered over fifty-three different tribes. These peoples of every clime meet not only in peace but in excellent fellowship at the World's Fair. They interchange ceremonial calls where not one word uttered by the party of the first part can be understood by the party of the second part, and vice versa. In silence they convey their greetings by pantomime or by long serious contemplation of each other. With the few thousands under 200,000 people present on the opening day there were no crimes, no conflicts, no disorder. In no way was the universality of the Exposition more strongly expressed than in the commingling of all nations on a basis of active good-will and friendly mutual interest.

BUILT OF LIGHT.—In the illumination of the Palace of Electricity, the high purpose of the electrical engineer governing his light decoration is accomplished in a most marvelous manner. The purpose is not merely to trim the building lines, the towers, the columns, the statuary, with light. It is to build up the structure of light. By daylight the building is seen to be of staff. By night it seems to be constructed of light; it appears an incandescent palace. This aim of the electrician is realized more perfectly in the Palace of Electricity than in the light decoration of any other World's Fair construction unless it be of the Colonnade of States. The architecture is strong and

bold in the employment of Corinthian columns. On two sides the loggias are spacious. The columns are given as much height as possible. Over the main entrance are pediments but the towers are bases for sculpture adornment rather than for architectural effect in themselves. That the Palace of Electricity from its distinctive architecture should lend itself to the best possible results at night is peculiarly fitting. The lines of bulbs are behind the columns filling the loggias with a flood of light. The pediments are outlined. The statuary above stands out more impressively than by day. The effect is such that one might almost expect to see the building itself disappear in unreality when the light goes out.

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THE PIKE PARADE.—The afternoon of the opening day was characterized by ceremony of not less human interest than the programme which preceded the turning on of the power and the opening of the doors. That event was a parade of all nations to celebrate the opening of the Pike. In the picture a section of the procession is seen passing the reviewing stand at the base of Louisiana Monument. In the procession were peoples of sixty different tongues, clad in characteristic garb. Animals from every clime passed in review. The section shown in the picture is composed of camels and elephants. The procession was four miles in length and occupied over an hour in moving along the living lane.

The route was two miles in length, and along the whole of it the lookers on formed continuous fringes, increasing to dense throngs at centers of special interest, as shown in the picture. Upon the reviewing stand with President Francis were the Secretary of War, Hon. William H. Taft, the Prince Pu Lun of China, and other distinguished persons. In gala costumes of their respective countries, good natured, riding in vehicles strange to American eyes, the peoples of the Pike gave, through their procession, the features of lightness and laughter needed to round out the ceremonies. The first flush of spring was on. The buds had burst. The pageant came and passed on, bringing and leaving a sense of all-world gaiety.

THE DIRECTOR OF WORK AND HIS STAFF.—Organized in the summer of 1901, the Division of Works sees the fruition of its labors with almost no change in the personnel. The group picture presents the Director of Works, Isaac S. Taylor, with the men about him who have conducted the construction of the Exposition. On the left of the Director is seated the Chief of Sculpture, Karl Bitter, under whose direction the scheme providing for more than one thousand groups and single figures has been carried out. On the Director's right is Louis J. Millet, Chief of Mural Decoration. The others seated are Edward B. Ellicott, who took up the duties of Chief Electrical and Mechanical Engineer

following the Dedication ceremonies of 1903; and J. S. Trittle, Chief Superintendent of Construction. Those standing are E. L. Masqueray, Chief of Design, whose genius has been employed from the beginning by the Director of Works to devise the artistic details of the architecture; George E. Kessler, Chief Landscape Architect; Karl St. John Hoblitzelle, the Secretary and right-hand man to the Director of Works; and R. H. Philips, the Chief Civil Engineer under whose direction the elaborate systems of utility of the Exposition, underground and surface, have been constructed. Steady, continuous advancement in the work of construction has been characteristic of Mr. Taylor and his staff.

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MERIWETHER LEWIS.—Standing well down the Terrace and looking up toward the great statues representing the fourteen States and Territories of the Purchase is the figure of Meriwether Lewis. A combination garb is worn, which suggests both the explorer of a trackless wilderness and the Private Secretary of the President of the United States. One hand grasps the long rifle and the other the commission and papers of official character. Lewis filled a double role. He was at once the official representative of the Jefferson administration and the head of a hardy adventurous band finding a path to the Pacific. Lewis, according to the historical

narrative, accepted the mission on condition that William Clark should be his associate. The duties were divided, Clark having the military command while Lewis took charge of the scientific investigation and the map making of the region traversed. Both Lewis and Clark had been soldiers under "Mad Anthony" Wayne, whose figure stands near in the galaxy of historic characters to which the United States of America owes the acquisition of the Louisiana Purchase and the addition to it of the territory between the Rocky Mountains and the Pacific. Both were comparatively young men, sturdily built, resolute of mien. They performed a great service to their country.

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WILLIAM CLARK.—Flanking the balustrade of one of the principal approaches to the Colonnade of States are statues of the men who took prominent parts in the legal transfer of Louisiana to the United States, and men who were leaders in the history of that decade. Notable among these is the statue of William Clark, who is represented in the accoutrements of the explorer. The sculptor's idea was to show Clark at the time he was with Meriwether Lewis in the Lewis and Clark expedition. Subsequently Clark succeeded Lewis as Governor of Louisiana Territory. On the expedition to the Pacific he was in the prime of life; he shared the hardships

and dangers with his followers; carried his own flintlock weapon, his powder horn and his hunting bag. He wore the buckskin garb of the frontier a hundred years ago. The figure is supposed to be standing on a crag on the Divide of the Rocky Mountains. Clark has just obtained his first view of the headwaters of the Columbia. These statues along the approach from the waterways of the Exposition to the Colonnade of the fourteen States and Territories carved out of the Province of Louisiana constitute the Pantheon of the Purchase. With William Clark stand Monroe, Livingston, Andrew Jackson, George Rogers Clark, Meriwether Lewis and Daniel Boone.

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THE COMMISSIONERS OF FOREIGN COUNTRIES.—No more brilliant gathering is seen when the Diplomatic Corps at Washington assembles than that formed by the commissioners general and staffs when they came together in the Hall of Congresses to participate in the opening ceremonies on the Plaza of St. Louis. There were five hundred representatives of other nations. Many of them wore court or military uniforms. The others were in full morning dress. While the foreign commissions were assembling a picture of them was taken on the granite steps of the Administration Building. It shows the Italian marines acting as a guard of honor. The Japanese commission, headed

by Baron Matsudaira, is on the lower steps. It was notable that the most picturesque uniforms were those worn by the Europeans. Central and South American governments were represented by serious faced, dignified men in black. A comparison of the foreign representation at Chicago and that at St. Louis reveals what prominence as a World power this American nation has attained since the World's Columbian Exposition. At Chicago in 1893 there were represented forty-three independent nations and colonies. At St. Louis more than sixty nations and colonies participate and send strong men to care for their interests. The result of such preparation and such skill of direction is at once apparent.

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THE PAVILION OF NICARAGUA.—Typical architecture of Central America is represented in the pavilion of Nicaragua. The building is not large but in the midst of tropical plants and flowers it receives its full share of popular notice. It is rectangular and two stories in height. On the arch of the main entrance is the coat of arms of the nation. Within is the large court, universal in the architecture of Central American Republics, and known among Latin-Americans as the patio. On the lower floor of the building is a large hall for displays of the country. Flowers brought from Nicaragua and replanted by native gardeners are cultivated in beds close to the walls of the building. The garden is character-

istic of Latin-American taste. The location of the Nicaragua Pavilion is a central one on the Place of Nations. One front is on the broad Olympian Way which leads to the Field of Physical Culture. Next door neighbors to Nicaragua are the quaint typical House of Siam on one side and the high-domed, imposing, capitol-like structure of Brazil on the other. The Trianon of France is across the Olympian Way, while opposite, on the other front, is the Orangery of Great Britain. The close copying of historical and typical architecture of the respective countries gives great variety to their World's Fair buildings. Of the more than twenty buildings of foreign nations no two are alike. The dissimilarity is striking.

O HIO.—On a gentle knoll, in the midst of oak, maple, beech, the branches of which over-top the roof, is the building of Ohio with Commonwealth avenue on the west and the Intramural Railway passing along the east front. Six large columns extend to the full height of the building on the west side; through them is the way to the entrance which leads into the main rotunda. On the east side there is another large entrance opening into the rotunda from the terrace. Stairways on either side of the east entrance lead to the second floor. From the rotunda a corridor extends northward with a sitting room for ladies, a circular bay and a fire-place. From the sitting room a door leads out upon a closed porch.

The Ohio Commission has overlooked nothing, even adding to the accommodations a room to be used for a hospital in case of emergency. On the second floor are the offices of the Commission, a room of state and other apartments. The building of Ohio is large having a length of one hundred and eighty-eight feet. With touches of color and with gold leaf the architect has enhanced the beauty of the construction. Wide porches and promenades materially increase the capacity for comfort and entertainment. The low domed roof and the immense columns give a distinctive character to Ohio's building even in such varied exercise of architectural genius and skill as the Plateau of States presents.

ARKANSAS.—At the forks of the roads—Commonwealth and Colonial Avenues—is an example of what the architects call Georgian. In the two scores of State buildings there is none other like it. The color is glistening white, much esteemed, in the midst of luxuriant southern vegetation. The architecture is popular in Arkansas. There are Georgian mansions in little interior towns of Arkansas where the railroad whistle was never heard. The traveler over the Ozarks Uplift not infrequently comes by a sudden turn of the road upon a full and surprising view of one of these quaint, high-columned projecting-roofed creations. The building of Arkansas at the World's Fair is strongly suggestive of the State's

typical architecture, a fact not wholly appreciated save by those who have traversed the more interesting and long settled parts of the State. Broad, sweeping verandahs are on all sides to catch the breeze. The floor of the reception hall is of native polished woods. Above the rich empire green tint of the walls is a wide border on which are apple boughs and blossoms done by hand. The apple blossom is the floral emblem of Arkansas. A highly polished mantel of Eureka Springs onyx suggests the resources of the Ozarks. The hearth of the open fire place is set with specimens of the native marbles of the State. Beautiful quartz crystals, sometimes called "Hot Springs diamonds," are conspicuous in decorative pieces.

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COUNTERMARCHING ON ADMINISTRATION AVENUE.—The possibilities of the World's Fair grounds for processions and pageants are illustrated by the picture showing the parade of all nations on Administration Avenue. The point of view is the broad landing of the granite steps leading up to Administration Building. Administration Avenue extends due east to Lindell Boulevard entrance, a distance of a mile and a third. In the foreground there is a double roadway with parking, shrubbery and granitoid walk between. On both sides of Administration Avenue front foreign buildings. Great Britain, China, and a suggestion of the magni-

ficent facade of Belgium appear in the picture on one side; on the other are portions of the buildings of Austria, Sweden and the Netherlands. The western front of the Palace of Transportation occupies an upper corner, while opposite, extending for a mile, are the roofs and towers and minarets on the Pike. The encouragement for the distribution of an immense crowd, so that all composing it may see and be entertained, when a procession is passing through the grounds, is apparent. People not only form lines along the entire route but they find many places of vantage where they may stand without jostling and look over the heads of those in front,

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NORTH LAGOON, DANIEL BOONE BRIDGE.—From the Terrace on the North Lagoon is obtained a picture illustrating aptly several distinctive characteristics of the Exposition. The angling course of the lagoon itself is shown. Instead of looking straight down an apparently narrowing lagoon for half a mile and more, the voyager by launch or gondola approaches a continuously changing scene revealing something new with every boat's length. The facade of Varied Industries in the distance closes this view. But as the craft swings around angle after angle the way opens and a new picture is revealed. From the point of view here taken there is on one side a corner of Manufactures

and on the other a half facade of Education taken from where the central entrance of the north side breaks into an obtuse angle. In front of this entrance is a statue of Pestalozzi, the apostle of public school education. Occupying the same relative location in front of Manufactures, but not within the focus of the camera for this picture, is a statue of Charles Goodyear, the pioneer inventor in the uses of rubber. Pursuing the policy which honors men famous in the discovery and pioneer period of the Louisiana Purchase by perpetuating their names with the Fair, the Exposition management has named the bridge in this picture Daniel Boone Bridge. Beyond the Palace of Education is presented a corner of Electricity.

THE ESQUIMAUX VILLAGE.—Without his icebergs and polar landscape except in so far as it can be simulated by scenery, the Esquimaux is shown as he lives in the polar region. His huts of reindeer skin surround the lake on which canoes are handled with long oars. Alaskan sledge dogs draw the visitor through a colonnade which fairly represents the appearance of things polar, without the temperature. Arctic curiosities in great number and variety are displayed. The ledges of glaciers are enough like nature to prompt at least the suggestion of coolness. Along them the Alaskan dogs drag heavily weighted sledges. The Pike traveler is taken under what seems to be an icy arch into the

midst of surroundings which give an illusion of arctic life. The sports of the Esquimaux and the ceremonies as well are shown. A seal hunt on the lake is a feature. The placer mining of the Klondike camp is reproduced and, in the presence of the tenderfoot, the placer gold is washed out of the gravel by experienced miners. Life on the Yukon is reproduced. There is entertainment for the visitor in the form of a striking imitation of the Northern aurora as he passes from the ice colonnade beneath the glacier. A ride on a sledge drawn by dogs through the colonnade is rendered exciting by a realistic combat between the sturdy Esquimaux and polar bear. An hour with broad-faced smiling Esquimaux is well spent.

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MYSTERIOUS ASIA.—Hindoos, Ceylonese, Persians and Burmese make up the population of Mysterious Asia. They conduct shops in a street of Calcutta; they dry and roll tea leaves in a tea house of Ceylon; they live in a village of strange huts constructed of straw, bamboo and tropical leaves, typical of Burmah; they drive sharp bargains in the market place of Teheran. The manufactures, the ceremonies, the festivals, the outdoor and indoor life of the countries mentioned are represented. Even the architecture throughout is reminiscent and suggestive. The dome and minarets of the Taj Mahal are presented, together with the Rain Sipri at Almiabad and the Kutch Minar of Delhi. Gold brocade

weavers, pottery makers, Benares brass makers, Lascar wood artists carry on their industries in the presence of visitors. Curious Indian carts, elephants and dromedaries, donkeys and sedan chairs are ready for those who wish to try them. Old relics of the golden temples of Rangoon are on exhibition. One of the outdoor features is a rajah festival in which gorgeously caparisoned elephants are driven by coolies in their liveries of white. Carved cars holding members of the court are drawn by richly decorated oxen. Other features are a Brahma festival, a wedding procession, and the annual sacrificial feast of India. In an Asiatic theatre are given the Nautch dance, the jar and castanet dance and other Oriental amusements.

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WEST PAVILION, TERRACE AND LAGOON.—A combination picture of extraordinary interest and variety is obtainable from a point on the terrace in front of the Palace of Education looking to the northwest. On one side is shown a very excellent view of the corner of the Palace of Electricity. On the other side appears the West Pavilion, terminating the Colonnade of States, and the cascade leading down from the fountain of the Spirit of the Atlantic. A wide sweep of the Terrace of States is shown with a background of forest trees on the upper plateau. In the distance appear the dome and walls of the reproduction of Jerusalem. Nearer the corner of the Palace of Electricity is a glimpse of

the characteristic architecture of Japan, the hill top being occupied by a collection of eleven buildings erected for the uses of the commission and officials representing that country. The picture possesses additional interest from the mirroring of the Palace, the Pavilion and the monumental features on the surface of the Grand Basin and Main Lagoon. There are hours of the morning and the afternoon when the water offers perfect reproductions, but upside down, of Palaces, statuary and trees. The distinctness with which the shadows are thus outlined is marvelous. In the preparation period occasional regrets were expressed upon the absence of a front on lake or river. It appears now that regrets were wasted.

AROUND BY WATERWAY.—One route for sight-seeing in the heart of the Exposition picture is by water. It opens up vistas and conveys impressions which are not obtainable from any point of view on terra firma. The picture presented was taken from a point on the water route and illustrates one of a series of comprehensive views. The entire facade of Education is shown with the sun slanting from the west. In the distance, shaded by the diminishing light, is the East Pavilion and a small section of the Colonnade of States. The north facade of Education is already in the shadows. In the distance beyond can be seen dimly a corner of Manufactures. The Palace of Education is in the form

of a keystone. It is circumnavigated with but few straight courses. There is a continuous revelation of new beauties of architecture and of new sculpture as the boat glides along the basin and between the grassy banks of the lagoons. The picture illustrates the changing views produced at different hours of the day. Those who see the western facade of Palace of Education as the sun is sinking receive a different impression from that conveyed at noonday or in the morning. So it is from many points of view, and even with the main picture as a whole. To the general use of colonnades is due largely the notable light effects. Another condition contributory is that Grand Basin and Plazas lie across the sun's course.

THE COWBOY AT REST.—One of the four groups of statuary strongly suggestive of the pioneers and plains of the Purchase is called "The Cowboy at Rest." From the artistic point of view the group has received unstinted praise. In the eyes of those who ride line fences, who participate in roundups and have been in at the end of stampedes the representation is seriously untrue to life. The pose of the cowboy is not bad although there have been observers who stopped to point out that a cowboy does not rest in that way. The real cowboy squats rather than lies stretched out on his stomach. When he relaxes he sits on his heels and meditatively chews a blade of blue stem. The horse stands naturally.

The head is raised inquiringly. The Winchester is in its place. The saddle is of the correct tree. But a defect, which in the eyes of the cowboy counts many points against the fidelity of the cowboy at rest is the bridle. A cowboy does not swing down from his stirrup and leave the bridle where it appears on this horse. He tosses the bridle rein over the head and allows it to hang. A bridle rein hanging from the bits is notice to the horse to stand. With the bridle rein dropped down on the neck the plains horse feels entirely at liberty to wander where grass and water invite. Those who overlook the bridle mistake realize that The Cowboy at Rest is one of the strongest pieces of decorative statuary at the World's Fair.

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THE CLIFF DWELLERS.—No inconspicuous place in the family of nations is occupied by the Cliff Dwellers. The Cliff Dwellings and the Cliff Dwellers are shown in the picture. This means a reproduction, carefully copied, from a community existing in the canyons of Arizona. It will be remembered that an imitation of cliff dwelling was presented at Chicago. The presence of the Cliff Dwellers living in the caves and adobe houses and pursuing their vocations fairly illustrates the difference between the Exposition of 1893 and that of 1904. Here is the living moving exhibit of cliff dwelling. The tiers of cliff dwellings at this Exposition reach the height of sixty feet above the brick pavement of

the Pike. Visitors are taken along the trails and over the ledges by burros to the summit. Through the cliff as it fronts upon the Pike is an entrance to a typical Zuni Pueblo. In the center of the building is a large assembly hall where the Indians perform the dance of Kachina, or the dance of masks, the flute dance and the dramatic snake dance. There are caverns and rocks and even a copy of the famous Antelope Altar in the midst of the cacti and sage. Ladders reach to the roofs of the Pueblo dwellings. Potters, weavers, silver-smiths, basket makers, blanket makers and other Indian workers have their busy workshops in the Pueblo. It is a splendid ethnological exhibit of the ancient races of the Southwest.

PALACE OF ELECTRICITY, A NEAR-BY VIEW.—In detail or in entirety, alone or in combination with associated physical features, from a distance or at close range, the exhibit palaces command admiration. But when the purpose is to present a full facade of one of these structures, the largest and most perfect photographic apparatus is necessary. The picture, in this instance, is of the Palace of Electricity. It shows the east facade in full, fronting the Grand Basin, and one-half of the north facade to the break where the main entrance on that side marks the change of course to conform to the angling route of Louisiana Way. The Palace of Electricity is not a square or a parallelogram. It is rather, in ground plan, a keystone fitting into the radiating plazas of the main picture. This view shows the grandeur of the Palace

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in its massive-looking corner base to the gigantic figure of "Light" in triumphant attitude on the summit of the pyramidal tower, one hundred feet above the ground. Each of the four corners has this tower and figure. The picture also furnishes a comprehensive view of the wealth of statuary which has been applied without stint and yet in accordance with carefully considered designs of the sculptors befitting the uses of the Palace. The length of the eastern facade, shown in full, is 525 feet. The half of the northern facade is 325 feet. The picture also shows the wide loggias which afford shelter for pedestrians and which give the facades pleasing effects of light and shade. One feature of the building which appeals to the exhibitor desiring to make a study of the exhibits is the abundant provision for daylight within.

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TRIUMPH OVER BRUTE STRENGTH.—Each cascade has its distinctive character emphasized by the statuary. The stormy spirit of the Atlantic is exemplified in the groups and figures along the West Cascade, the peaceful spirit of the Pacific finds expression on either side of the Eastern Cascade. The Central Cascade, pouring over the falls a volume of water amounting to 45,000 gallons a minute, is adorned with statues which typify power. The volume of water for the Central Cascade issues from a monumental group called "The Fountain of Liberty." Flanking one of the falls, a short distance below the fountain, are two magnificent

groups. The one shown in the picture has been given the title "Triumph Over Brute Strength." On the opposite side of the cascade a companion group in location and in size is presented, with the title "Physical Liberty." In the latter group the buffalo is the animal illustrating physical liberty. A more striking contrast the mind of the artist could not conceive than these two groups present—in one, the buffalo rushing wildly exultant and wholly unrestrained; in the other, the animal under perfect control of a woman and held by a garland. In the picture the magnificent group which stands just above the source of the central cascade fountain is shown.

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THE WIGWAM OF WASHINGTON.—The building of the State of Washington is a combination of three purposes accomplished. Its gigantic timbers stand an impressive monument to the forestry resources of the state. The fifth story, ninety feet from the ground, affords a birdseye view of the Exposition. The structure fulfills all of the ordinary uses of a state building. Eight great timbers rise from the ground, coming together in an apex. They furnish the framework on which is constructed an eight sided pyramid. Each of the eight timbers is of one piece 90 feet long, and about two feet thick. Each of the five stories is a single room.

An elevator rises from the center. The building is 114 feet in height to the base of a flag pole which rises 50 feet higher. It is entirely of wood. The outer octagonal walls are of yellow pine. The interior finish is the finer grained woods of the state. The floors are supported by the timbers at the eight corners. Washington solved a problem of the states. There was much rivalry for locations which overlooked the exhibit palaces. Such sites were few. The Plateau of States is a heavily wooded part of the grounds. The wigwam of Washington rises above the tallest trees and overtops everything but the observation wheel and the wireless telegraph stations.

THE FULL FACADE OF LIBERAL ARTS.—In the pre-Exposition period the Palace of Liberal Arts aroused much interest. Its immense archway entrances were pictured and admired. Corner pavilions, giving entrances additional to those on the several fronts, were praised. But it was not until the Exposition opened and all of the statuary was in place that the full beauty and detailed perfection of this magnificent building was appreciated. The picture shows the entire front of the Palace of Liberal Arts to the southward, overlooking the Sunken Garden. This front is 750 feet in length. The central and two end pavilions are well portrayed. Each of these pavilions forms a spacious and

monumental entrance to the Palace. There are eight of these main entrances and sixteen additional emergency entrances and exits. The great columns constitute a distinctive feature of this Palace. They are crowned by the largest Corinthian caps ever made of staff. A sculptor came from Germany for the purpose of doing the work. Giant lions guard the central entrances modeled from life. Groups of statuary flank the entrances and also crown the corner and central pavilions. "An Ideal Exhibit Building," this Palace has been called. It has no court and no galleries. Ample roof-light from monitor windows floods the entire interior. There is no "main aisle." No exhibitor has the advantage by reason of location.

GRAND BASIN AND ELECTRICITY.—From a point just north of the west entrance of the Palace of Education is obtained an impressive view of the Palace of Electricity. The width of the Grand Basin intervening is a foreground or forewater. Along the very edge of the basin rises the richly decorated parapet with vases and monuments at frequent intervals. Just beyond this white line is the rich green of the terrace. Above the terrace stand like sentinels the well-grown forest trees. Back of the trees is the entire front of Electricity nearly six hundred feet long. When the sun slants from the east it brings out every detail of the facade with vivid distinctness from the basis of the tall columns

to the striking figure of "Electricity" crowning the corner pavilions. Those who have walked around the Palaces find from the point of view in the picture the best realization of the grandeur as a whole and the beauty in detail of the Palace of Electricity. Every bit of molding, every group of statuary is accentuated by the reflection of the light from the water front in a manner inadequately conveyed by the picture presented. The distinctness is wonderful. At a distance of several hundred feet by this reflection of light, the lines and moldings of the facade are seen more clearly than when viewed from the walk a few feet away; the unique effect of the low colonnade with immense windows above is better appreciated.

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KANSAS.—The Kansas Building occupies one of the choice locations on the Plateau of States. It faces on Commonwealth Avenue, just south of the New York Building. Between the two structures is Constitution Avenue, one of the main thoroughfares across the Plateau of States. Just south of the Kansas site Commonwealth Avenue curves to the westward. This gives to Kansas practically three fronts—east, north and south. To the west are the forest trees covering one of the most beautiful slopes of the World's Fair Grounds. No more attractive site could be found on the Plateau. The architect of Kansas has improved the advantages. The building fronts one hundred and twenty-five feet on

Commonwealth Avenue and eighty feet on Constitution Avenue. It is two stories in height and contains a large, central hall. There are three general entrances corresponding to the fronts. As the picture shows, Kansas, with due regard to the summer climate, has provided an abundance of porch room. Under grateful shelter it is possible to sit and view the passing show at any hour of the day; or one can take the western side of the house and commune with nature in its most charming form. The building cost upwards of \$30,000.00. It is comfortably furnished and takes rank with the best of the State Buildings. Kansas enjoys the additional advantage of being on the through carriage and automobile drive.

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PLAZA OF MANILA.—In the center of a great square on the Philippine Reservation rises a replica of the statue to the noted navigator Magellan. Upon the sides of the plaza front buildings which are devoted to classified exhibits from the archipelago. These buildings reproduce well known structures of Manila. The Cathedral is among them. So is the Government Building. In the Education Building, modeled after the normal school at Manila is shown the selected work from the schools in which 250,000 young Filipinos are learning American words and ways. A typical mansion of the better class contains the mineralogy and fisheries exhibits from the archipelago. Among other buildings illustrating

Filipino construction are a theater and several restaurants. The building for the forestry exhibits is an exhibit in itself. Nearly all of the material used in its construction was brought from the islands, including logs of hardwoods, cocoanut palms, rattans and bamboo. The Manila plant, the fibre of which has world wide reputation, is shown in a variety of forms. This is the fibre, to the amount of hundreds of tons, used in the making of staff which covers the great exhibit palaces. The exhibit buildings of the Philippines are half a dozen in number. They occupy from 7500 to 15000 square feet of ground space. The Philippines reservation is an Exposition in itself. It has a resident population of 1500.

THE HOUSE OF HOO HOO.—Upon Art Hill the Lumbermen of the country have their building to which they have given the name of the House of Hoo Hoo. There is no more inviting structure upon the World's Fair grounds. The building stands not only as a place of comfort and rest for the lumberman, but as an exhibit of the lumber industry. The ground floor plan of the House of Hoo Hoo takes the form of the letter "H," which has symbolic meaning to the members. The construction material was contributed by various lumber associations of the country. In the finishing of the rooms and balconies the adaptability of several kinds of wood for interior decoration has been shown. The

uses of different woods for furniture is also illustrated in the furnishing. One room is trimmed in red gum as an illustration of what is possible with that much despised tree. The yellow pine, the poplar, the redwood, the cypress, and other associations, dealing exclusively in some kind of wood, each have finished a room. Not only lumbermen, but the general public find it entertaining and profitable to inspect what the House of Hoo Hoo demonstrates in the possibilities of wood finish. A feature is the spacious, covered verandas. Every convenience for comfort is provided. The grounds surrounding the building are handsomely improved. The House of Hoo Hoo is the headquarters of all interested in lumber.

VISION OF THE PURCHASE.—At the head of the Grand Basin is a group of sculpture which inspires in the living a community of sentiment. A cow boy reclines upon the prairie, his head and shoulders raised for a long, steady gaze. The horse, saddled and bridled, stands beside. The head is thrown upward to indicate an animal's interest in what is seen. Cowboy and horse together are engrossed in the vision. They look outward over the expanse of water and upward along the terraces and the cascades to the culmination of the scene in the Colonnade of fourteen states and territories formed from the Louisiana Purchase. This gazing is of the steadfast manner which bespeaks ab-

sorbing interest. It is infectious. Groups of visitors gather beside the cowboy and the horse. They, too, look out upon the water and upward to the diadem of the Purchase. They stand motionless as the statuary and they gaze long and silently. The sight is not one to inspire words. It fascinates. It satisfies the highest artistic sense. It causes the frivolous of mind to pause and be still. Sympathetic sense goes out to the cowboy. The vision is one for repeated visits during the stay at the World's Fair. It is one to recall to memory in after years. As the picture shows, there are spectacles of stately beauty in other directions, but the sense of grandeur, the climax, is in the direction of the Cowboy's Vision.

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ADMINISTRATION AVENUE.—The World's Fair has few rectangular structures and few straight thoroughfares. Of the latter, Administration avenue is the most notable. From the arch in the center of the granite Administration Building this avenue extends due eastward to the limits of the Exposition. It is a dividing line for great parts of a magnificent whole. It separates the grand group of exhibit palaces from the street of amusements aptly named the Pike. That section of Administration avenue which the picture contains is within the Place of Nations. The point of view is the corner of the quaint old English garden which surrounds the Orangery of Great Britain. The picture shows the

avenue and the buildings on one side of it, beginning with the reproduction of the humble cottage made historic as the birthplace of Robert Burns. Next to the cottage is the typical Dutch house which represents the Netherlands, full to overflowing with the curious and antique household effects and works of art of Holland in the Eighteenth Century. The Farm House of Sweden with the flag flying high comes next, and beyond that is the great hall erected by Austria for purposes of entertainment and to house many products of the Art Nouveau. Paintings, drawings, models, tapestries, sculpture are included in the interesting collection. Administration avenue is one of the main thoroughfares of the Exposition.

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EAST PAVILION AND SCULPTURE GARDEN, PALACE OF ART.—

Four great buildings entirely distinct, but grouped in such manner as to present an imposing whole, comprise the Palace of Art. All of these structures are fire proof, as is befitting; the value of the contents is inestimable. The central structure of the group is of gray limestone, brick and steel. This remains a permanent memorial of the Exposition. It was designed in accordance with the most advanced ideas of architecture for the exhibit of works of art. On either side of the permanent Art Museum is a pavilion the walls of which are of buff colored brick ornamented with staff. The East Pavilion appears in the

picture. The north facades of the central building and of the two pavilions cover 830 feet. The sides extend southward 450 feet. These proportions serve to give some idea of the unprecedented provision made at the World's Fair of 1904 to house the exhibits of Art. East Pavilion is devoted to the sections of Germany, Great Britain, Sweden, Holland, Austria, Canada. Other foreign governments divide the West Pavilion. Most of the space in the innumerable halls into which the great buildings are divided is given to paintings, water colors and drawings. In a garden south of the central building is the fourth structure of the group, the International Sculpture Court, where the exhibits of sculpture are placed.

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PLAZA ORLEANS FROM WIRELESS TELEGRAPH TOWER.—At the Parade Entrance to the Grounds is the Wireless Telegraph Tower, a most conspicuous object of the Exposition, seen at a distance. Elevators ascend to the summit of the tower at frequent intervals carrying visitors to one of the most satisfying points of view. In this instance the camera is located on one of the lower levels of the tower about the altitude of the eaves line of the exhibit palaces. The picture brings out beauties of the architecture and sculptural decoration which are not so well disclosed from the ground. It also shows the variety of this architecture above the eaves line. On one side is Manu-

factures with its low dome plan of roof, on the other is Liberal Arts with its square towers and statuary groups. Beyond Liberal Arts are the obelisks, the globes and the tiled roof of Mines and Metallurgy. Across the lagoon from Mines and Metallurgy is the Palace of Education. In the distance, beyond east lagoon, rises the approach to the East Pavilion with one-half of the Colonnade of States in view and the upper portion of Festival Hall also presented. A very attractive bit of landscape with which the Plaza of Orleans begins is not within the focus. The landscape artist has so arranged the beginning of the Plaza as to form a splendid living screen when the visitor looks toward the tower.

THE GRAND BASIN ON A SPECIAL DAY.—The length of the lagoons and the size of the Grand Basin were fully illustrated on the occasions of the water processions when from 60 to 70 boats of varying character in construction and motive power found no difficulty in proceeding over the course and in carrying out the maneuvers of the carnival. A mile and a half of lagoon length was entirely sufficient to string out the craft in single column. The Basin proved adequate for forming in double columns and for moving in long lines from side to side. Water processions developed facilities for decoration and for representation of industries which added materially to the entertainment. Electric

launches were loaded with palms and floral pieces until they almost lost the semblance of boats and became moving floral masses or floating islands. A novel float represented the City of St. Louis, showing the industries. On another boat a statue of Liberty was carried. On Transportation Day the railroad float contained a floral engine and cab. Bands and orchestras and choruses were conveyed over the course, enlivening the progress of the pageant with music vocal and instrumental. The picture shows the head of the procession on Transportation Day entering the Grand Basin from North Lagoon just after passing Joliet Bridge. The launch which is leading the column is occupied by President Francis.

FUNCTION AT THE ILLINOIS BUILDING.—The ceremonial and official social features at the foreign and state buildings constitute a notable part of the World's Fair. Almost every day of the 184 has its formal social event at some one of these buildings. There are days when a succession of these special events has drawn the visitors to these buildings from early in the morning until late in the evening. The Illinois Commission, by reason of the proximity of the State Capital and the large and steady attendance from the state, conducted a series of these functions. The picture herewith presented shows the usual gathering in front of the building to witness the arrival of the procession intended

to inaugurate a special ceremony. On this occasion the Illinois Building was to be formally dedicated. The picture was taken just as the carriage containing the Governor of Illinois, Hon. Richard Yates, reached the pathway to the main entrance of the building, escorted by his staff and a long column of military organizations. The picture is of interest other than for the crowd and the occasion. It offers a splendid view of the main entrance to the Illinois building which is one of the most ornate and attractive of the state buildings. The statues of Lincoln and Douglass are shown at the entrance. The entablature and decorated cornice, including the state seal, are among the architectural triumphs of the World's Fair.

THE VANCOUVER ISLAND COMMUNITY.—The best informed of the North American tribes are the Kwakiutl and Clayoquot Indians from Vancouver Island, British Columbia. The picture shows five of these Indians; two of one and three of the other tribe, wearing their ceremonial robes and head dresses. To white men these Indians are Jack Curley, Jasper Turner, Bob Harris, etc., but inquiry develops the fact that each has his own Indian name of folklore significance, and that he can talk by the hour about the symbolism of the head dresses, totem poles and decorated garments. The middle man of the group of five is, in the language of his people, named Atlu, which means

"canoe'maker." The curious nose ornament is a spear of burnished copper with a ring to fasten it in place. Atlu holds a war spear, the handle of which is a carved wooden snake. On the left of Atlu is Jack Curley, whose head dress is supposed to represent a double headed snake. Jack's Indian name is Salitzin, which means "the Prince or heir of a Chief." Jasper Turner, who is on the left of Salitzin, has a head dress which symbolizes the "Thunder Bird" of enormous size, according to the Clayoquot mythology, which causes the sound of thunder by flapping its wings and which is of sufficient size to kill and eat whales. Each member of this group holds a totem pole carved elaborately and fantastically painted.

THE COLONNADE OF STATES AT NIGHT.—Almost ghostly is the picture which the camera obtains of Festival Hall, the Cascades and the Colonnade of States when the lights have been turned on. The architecture, in the daylight sense, is eliminated. The material masses of construction, the columns, the arches, the great statues, are obliterated entirely or reduced to shadows in the early darkness. A little later tiny specks of light appear, no larger than pin points. These grow into dull redness. They expand into white light. The Festival Hall, the Colonnade and the Cascades are rebuilt in a minute but of light, not substance. The view point from which this transformation scene has been pictured is in the Grand Basin, near the center of the body of water. It is where the focus covers the entire sweep of nearly two

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ousand feet from pavilion to pavilion, the terminals of the great colonnade. The picture is weird. It fails to present the grandeur in measurements. The successive falls of the cascades seem smaller in the glare of the electric lights. One finds difficulty in realizing that the distance from the edge of the Grand Basin to the door of the Festival Hall is five hundred feet; that from the floor to the circlet of electric blaze on the summit of the dome is one hundred and ninety feet. But the night scenes have their own peculiar and fascinating charms. Gradually the white lights fade out. There is a brief time. The whole construction appears in pale green. These lights fade, and behold! From bottom to top, from end to end, the Festival Hall, the Colonnade and the Pavilions stand out in red, a startling creation of architecture in carmine.

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THE BELLE OF THE PUEBLOS.—Genevieve Cajiti, with her hair freshly oiled, wearing the dress of her people's weaving, the gay scarf around her shoulders, and the deerskin leggings, left her tent on the Indian plaza for a Sunday afternoon walk. As she passed the village of the African Pygmies, Autobang, wearing a single garment manufactured by himself from a gunny sack, followed, pointing and shouting loudly, "Pitti, pittti." He was greatly excited and confided to the interpreter that the Belle of the Pueblos was by all odds the handsomest woman he had seen since he left Africa. The picture shows Genevieve in a pose characteristic of the Pueblos. She has upon her head one of the

water jars manufactured by her people. It is held in place by a ring running through her hair. The Pueblo women use oil freely upon the coiffure and but for the wearing of the ring would be unable to keep the water jar in place. Genevieve also wears the leggings which are a part of the Pueblo costume. Nearly an entire deerskin is required to make one of these leggings. Ethnologists find these leggings strictly characteristic of the Pueblos and tell that the custom of wearing them originated in protection against rattlesnakes, which are numerous in Arizona. Genevieve did not resent the tribute of Autobang. She edged away with a frightened look, for these Pueblo girls are gentle and pleasant mannered.

THE KAFFIRS AND THEIR COUSINS.—Incidents of extraordinary interest are the visits which the various primitive communities of the Department of Ethnology exchange. The picture shows the Kaffirs assembled in their kraal at the Boer Camp. This body paid a ceremonial visit to the Pygmies or Batwas encamped in another part of the World's Fair Grounds. Resemblances, physically, were striking. It was difficult to distinguish the Kaffirs from the Batwas. A relationship was evidently anticipated on both sides. Conversation began at once, without introductions; but after several minutes' effort it ceased. The Kaffir was not able to understand one word said by the Batwa;

the Batwa, quick witted as he is, could not comprehend anything the Kaffir tried to communicate. Both Kaffirs and Batwas laughed heartily at the confusion, esteeming the fruitless attempt to be sociable a good joke. Many American negroes have visited the Kaffir kraal and have attempted to establish relationship, at least to satisfy curiosity. Chief Umkalali expressed himself, through an interpreter, regarding his American negro visitors in the following language: "In Africa the Kaffirs live as they please, have their own language, laws and costume, but in America the Kaffir has no language of his own and disgraces himself by copying the white people in every manner possible."

THE PAVILION AND GARDEN OF GREAT BRITAIN.—Historic interest and architectural fame combine to make the official building of Great Britain notable. The Orangery was designed, as the name might indicate, for a greenhouse. It was typical of Queen Anne architecture. It was filled with the choicest of plants and flowers. It was the favorite resort of the royal household about the middle of the Eighteenth century, Queen Anne frequently retiring there for her afternoon cup of tea. The English Court deserted Kensington Palace one hundred and fifty years ago. The Orangery became almost a ruin. Early in the last century, with the revival of taste in such matters, English writers

began to refer to the Orangery as the highest type of garden architecture. Queen Victoria was born at Kensington in 1819. On her eighteenth birthday she determined to open the grounds to the public. The Orangery was restored with much careful work upon details. The reproduction at the Exposition is faithful. Even the setting, the immediately surrounding grounds in which the building stands, is an old English garden copied from the period when the Orangery was in its pristine glory. The building is 171 feet long by 32 feet wide. The front is plain and perhaps on first view the red brick facade is rather disappointing, but the Orangery grows in interest and admiration with closer inspection.

THE SHOPPING CENTER OF THE WORLD'S FAIR.—All is not display. The Universal Exposition includes a department store the like of which was never seen elsewhere. Through the grand entrance shown in the picture pass daily many thousands of pocketbooks to come back lighter. A unique feature of the Department of Manufactures, something original in Exposition history, is the section known as the Bazaars. Another name bestowed by the public is The Arcade. This section is set apart to meet the requirements of a large class of exhibitors wishing to demonstrate, and at the same time to sell, exhibits at retail to visitors. The space is divided into booths about six feet square.

Each booth or bazaar is a small store in which is carried on a retail business according to methods devised by the occupants. The advantages of this segregation of the selling exhibitor are at once apparent. In other parts of the palace are larger booths of manufacturers who apply their energies in demonstrating such methods as will strengthen their connection with the wholesale trade. There is in the Palace of Manufactures, as well as in the Palace of Varied Industries, a line of demarcation between the retail and wholesale exhibits and the selling and showing exhibitors. The plan works well from the exhibitor's point of view. It also proves satisfactory and attractive to the visitor. It is commendable in every way.

HECKING THE CHILDREN.—The Model Playground is at the same time an exhibit and a utility of the World's Fair. It stands as an exhibit for a class of institutions which has become a part of metropolitan juvenile life. It extends the opportunity for parents of little ones to do the Exposition with peace of mind. The location of this playground and day nursery combined is on the Model Street. The pavilions are so constructed and the apparatus is so arranged as to insure the maximum of sunlight and fresh air. The place abounds in comforts and amusements for children ranging in age from babies to half-grown. Babies are received, tagged and turned loose with experienced nurses to

watch over them. They are bathed and fed and put to bed to sleep when tired. Children old enough to run about are permitted to use the gymnastic apparatus with attendants to see that they do not overtax themselves in their enthusiasm. The accommodations are sufficient for several hundred children. The picture shows the Model Playground in service upon a day of ordinary attendance. There are occasions when the grounds are crowded. The Board of Lady Managers extends supervision over the Model Playground and encourages the use, strongly endorsing it as one of the praiseworthy features of the Exposition. The treatment of the children is not haphazard. It enters the realm of the kindergarten.

THE IGOROT VILLAGE.—The Bontocs dominate in the Igorot community. Their section of the village of nipa has in a central and conspicuous location the stone enclosure which answers the purposes of a place of worship and a tribunal of justice. To that enclosure the warriors go mornings to make obeisance to the Sun by prostrating themselves. There is the scene of the occasional dog feast. There the trials of offenders among the Igorot are held. The place of confinement for punishment is near by. It is maintained without guard. If the Igorot adjudged guilty by a jury of his peers leaves the jail before his time of imprisonment is over Chief Antonio whips him. This is the mild form of en-

forcing punishment by voluntary confinement. In the Archipelago an Igorot who leaves jail before his sentence is served may be beheaded. The Suyocs are near neighbors of the Bontocs in Igorot town. Their houses are somewhat larger. In dress, or rather absence of it, they are true to the Igorot prevailing fashions. They do not spend much time in dancing and shouting about the heads they have taken. Suyoc women are most industrious weavers. Hour after hour they sit in front of their hand looms, their feet braced by heavy stones, their backs supported by curved pieces of tin. They weave the gay colored yarn into cloth, ignoring the hundreds of curious American eyes and of frank American tongues.

THE KWAKIUTL.—The community of Indians from Vancouver Island includes two members of the Kwakiutl tribe who are shown in the picture clasping hands in tribal relationship. The visitor finds it somewhat disappointing on inquiry to learn that the taller of the two is Chas. James Nowell, while the shorter and stouter answers promptly to the common name of Bob Harris. These are the first responses to the request for the names but it does not require much pressing to learn that Nowell among his people is known as Klalish, which means "Whale-on-the-beach." Bob Harris in the tribal tongue is Klakoglas, which being interpreted is "Man-who-has-copper." The two representatives of the Kwa-

kiutl tribe are standing upon a matting woven by their people and in front of one of the great Chinook boats, fashioned with infinite labor from a great tree, one of the enormous pines of the British Columbia forests. Klalish and Klakoglas wear the ceremonial coats and headdresses of their people. The head dress of Klalish represents in the folk lore of the tribe "Thunder Bird" which by the flapping of its wings produces thunder and which is of such enormous size that it feeds on whales. The head dress of Klakoglas represents "Killer Whale," an animal larger than the whale. Stories which these two representatives of the Kwakiutl tell of the prowess of Thunder Bird and Killer Whale are most marvelous.

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IN THE HEART OF JAPAN.—Entering a great gate of quaint Japanese construction, passing the Pavilion of Formosa where the little Japanese women trip about serving the Oolong tea, one comes upon the scene presented in the picture. The lake, the bridge, the garden statuary, the flowers and the daintily clad geishas unite to present Japan at the Universal Exposition. Footpaths lead to the several buildings. The Commissioner-General and his staff occupy an official pavilion with their offices. In one corner is a great bazaar, built after the characteristic architecture of Japan, and filled to overflowing with the wares of Japanese designing and manufacture. Across a rustic bridge and

along a winding course among flower beds, the way is to the main pavilion with the inevitable overhanging roof of Japan, where the receptions and ceremonial functions of various kinds are held. This pavilion reproduces a famous castle. It contains a gallery of figures, showing the manner of dress in succeeding periods from the beginning of Japanese civilization to the present time. The walls are adorned with wonderful wood carvings. Upon the floors are Japanese mats. The Japanese do not overcrowd their buildings with furnishings. The articles may seem upon the first American glance, too few, but successive visits convey the impression that there is nothing niggardly in the art of Japanese furnishing.

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LIBERAL ARTS IN ARCHITECTURE AND EXHIBITS.—Most ornate in architecture and most liberally endowed with sculpture is the Palace of Liberal Arts. Two facades of this Palace are shown in the accompanying picture. The character of the building is quite befitting the exhibits contained. "Liberal Arts" in exposition theory and practice is related to manufactures and at the same time akin to both science and art. This building covers nine acres. The ground plan by reason of the corner entrances and the arrangement of aisles is such as to enhance the display of the exhibits. Photography has a prominent place in Liberal Arts. Typography, which includes book-making from the press

to the finished binding, is another of the Liberal Arts. Notable exhibits by foreign countries are made in this palace, among them specimens of the finest work in typography by German publishers. Geographical maps; models of canals; relief work in great variety, are in this building. France, Mexico and Argentine exhibit their public works and the plans of their eminent engineers. Musical instruments in great variety are included in the groups of Liberal Arts. One very large section of the interior was assigned to the collective exhibit of China. There that nation has presented what is almost a history of the country, showing the development through the centuries along educational and industrial lines.

THE FORTIFICATIONS.—In 1000 cubic yards of excavation and upon 100 cubic yards of concrete were emplaced the heavy guns. For the period of the World's Fair the War Department created typical fortifications for heavy artillery, especially illustrative of the seacoast defences. Seven great guns, no two of them alike, are in position. An elevation just south of Government Building was chosen for the location. The guns are in two groups occupying different levels. On the hill above the Government Building is the 12-inch breech loading rifle on a disappearing carriage. A pit twenty-one feet across the top is required to accommodate this ponderous engine of war as it is raised and lowered.

A 6-inch breech loading rifle on a disappearing carriage is the companion. On the lower plateau a 7-inch howitzer has been given breastworks. Nearby is installed a 7-inch siege mortar. A 12-inch mortar on a concrete foundation is shown with the mechanism which enables it to send a shell four miles in the air and drop it anywhere from one mile to eight miles at sea. A 15-pounder rapid fire barbette gun and a 6-inch barbette gun further illustrate the varieties of guns for fortifications. The barbette guns do not disappear. They remain visible and always ready for business above the fortifications. They are for closer action. With the guns are shown plates of armor and the terrific effect of projectiles on them.

UMKALALI AND HIS SUBJECTS.—The colony of Zulus, Bushmen and other South Africans which accompanied the British and Boers to the World's Fair is ruled over by a chief known as Umkalali. These people live by themselves; have their own unwritten code; draw their rations from the quartermaster of the camp; perform their part in the military spectacles. They are, in short, a community by themselves. Umkalali, the chief, occupies the seat of honor in the center of the group in the picture. On his right stands a Zulu with war spear. At the end of the line the African wearing an elaborate headdress with a leopard skin about his loins is a Matabele. At the extreme left of the line

are two red Kaffirs so called because they wear red blankets. The name of the tribe is Matchola. The two smaller boys are Bushmen. Represented in the group are six different tribes of South Africans speaking dialects which vary. One word in almost universal use among them is "ikona." It means many different things, being employed as an answer to all questions when the intention is to convey a negative or a refusal. If one of these South Africans is asked to eat and does not wish to do so, he simply says "ikona." If he is asked to drink and, which is seldom the case, declines, he does it with "ikona." When the officers of the British-Boer camp organized a club they adopted the name of "Ikona."

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THE KAFFIRS' KRAAL.—In the midst of the great camp of the Boers and of the British at the World's Fair a community of Kaffirs brought from South Africa to add to the realism of the war spectacle, has a kraal. The utility, if not the construction, readily suggests that "kraal" and corral may have had the same remote derivation. These visitors from the Dark Continent found the tenacious yellow clay of the St. Louis hills much to their liking for construction purposes. They built a wall six feet in height, perpendicular, smooth, surrounding the village. They topped the wall with an overhanging thatch of grass. They pierced the top of the wall with lookout holes large enough for the shooting of

arrows and throwing of spears. A kraal that could not be distinguished from the genuine in Kaffirland was the result. The work of clay wall building was very like that with the adobe, save that the Kaffirs did not mold their clay into large bricks but plastered it in layers in such a manner as to produce a wall without crack or break, save for the doors and loopholes. The kraal was made large enough to enclose the houses or huts of the village and several large forest trees, and to leave sufficient space to move about and to display the trophies of the hunt. The Kaffirs brought skulls and horns and well tanned furs of the big game of Africa. A hippopotamus head at the door of a Kaffir hut is no uncommon object.

FEEDING THE BIRDS.—As three o'clock in the afternoon approaches an unusual crowd of World's Fair visitors assemble around the immense bird cage of the Smithsonian Institution in the valley south of the Government Building. This is the feeding hour for the birds. The amount of forty pounds of fresh herring is required for one meal of the pelicans, gulls, cormorants and herons occupying the half of the bird cage set apart for the larger fowl. The Exposition is characterized by thousands of living and moving exhibits. The feeding of the birds may be classed as one of these living exhibits. It is a lively exhibit as well. It never fails to afford amusement to visitors. From the time the keeper enters

the cage with his two iron pails full of herring there is something doing in and around the lake. The geese swim and flutter on the water. The cranes stretch their necks and turn from side to side eyeing the keeper. The gulls flap their wings and waddle. It is a time of anticipation shown in various ways. A fish leaves the hand of the keeper, tossed into the air. Bills of all sizes and shapes open at once and are turned in the direction of the fish. The bait falls in a group. There is a struggle lasting only a few seconds and then whether pelican or gull or cormorant is successful the herring disappears with a gulp. The unfortunate competitors flop away and turn toward the keeper for the next chance.

RESS PARADE ON THE PLAZA OF SAINT LOUIS.—No other World's Fair emphasized and elaborated the military feature as has the Universal Exposition of 1904. Week after week, model camps with accommodations for 2,500 soldiers were fully occupied. Regiments of the National Guard, cadet schools, independent military organizations, came for encampment periods of from seven to ten days. There were in the barracks or tents at the same time representative soldiery from a dozen states. The extreme east and west were represented and in several instances military organizations came from other countries. Several states in the Mississippi Valley sent their entire National guard, regiment after regiment, to enjoy the benefits of the Model Camp and of the World's Fair. The great central Plaza of Saint Louis

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is prepared especially for parade purposes and not a day went by without dress parade. The picture presents a notable occasion of this kind. The full corps of cadets from West Point is drawn up in the center of the Plaza occupying a parade ground which army officers of much experience say has never been equalled. The people are held in place around the edges of the Plaza, giving sufficient space for the maneuvers of a regiment. Well grown trees give shade to the thousands of people who occupy the settees or who stand to observe the evolutions. The parade ground, as the picture shows, is flanked by the great equestrian statues of DeSoto and Joliet. At one end is the Louisiana Monument and at the other the statue of Saint Louis. Festival Hall and Colonnade of States became the background for scenes laid on Plaza Saint Louis.

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THE WIRELESS TELEGRAPH TOWER.—Electricity Day, the 14th of September, was signalized by the test of the DeForrest Wireless Telegraph. The tower is shown in the picture occupying the eastern end of the Plaza of Orleans. The tests were made between St. Louis and Chicago, the top of the tower being the starting point on the World's Fair grounds. Five jurors were appointed to observe the tests. They were Dr. Hertzog and Dr. Langsdorf of New York, and Gaston Rous of Paris. These three gentlemen occupied the tower on the World's Fair grounds, the remaining two jurors, W. J. Hammar of New York and Prof. Kelsey of Purdue University were at the Chicago end. The jurors

reported to Prof. Goldsborough, Chief of the Department of Electricity, the successful results of the tests. Messages sent from the tower to Chicago were repeated back from the jurors in Chicago by long distance telephone. The tests were heard by many thousands of people. Wireless telegraphy by the DeForest system is accompanied at the sending terminus by a harsh grating sound. These long distance tests followed the successful use of wireless telegraphy between this tower and the newspaper offices in the city. Wireless telegraphy was not the only astonishing performance on Electricity Day. Typewriters were operated from a distance by electricity and telephones were put in service without connecting wires.

THE HAPPY FAMILY OF THE AVIARY.—In the immense bird cage it is a case of birds of every feather flocking together. The variety is illustrated in the menu which must be prepared for the daily feeding hour. While the pelican deposits a half-pound fish whole in his pouch to be eaten at leisure and the heron swallows a fish twice as thick as his neck, the dainty flamingo of brilliant pink must have rice and shrimps and the snake bird will only look upon fish heads. Grains and meal and crumbs must be provided for the California partridge, the Indian doves, the Java sparrows. Green things must be included in the diet of the green-winged teal, the blue-winged teal, the wood duck,

the wandering tree duck, the Java tree duck, the pin tail, the mallard and the other cousins almost too numerous to mention of the duck family. Then there are the throats of the nightingale and bullfinch and other singing families to be consulted. The aviary caterers must serve blue and yellow tropical birds from South Africa, the cardinal grosbeak, indigo birds, redheaded woodcock, nonpareil finches. The red billed weavers must be tempted from their curious double nests which they construct at the World's Fair just as they do in the African habitat to escape with their young from monkeys and snakes. The provender required for the bird cage makes a long list. The different varieties live in harmony.

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MANNING THE GREAT GUNS.—Twice a day the company of Heavy Artillery man the sea coast battery and go through all of the motions except the actual discharge of the great guns. Dummy projectiles are used to show the manner of loading. The projectile is the real thing except the charge of powder. Even the lighting of the fuse is not overlooked. Near the guns are the mechanical contrivances by which the officers in command of the fortifications do their parts of the work of sea coast defense. The telephone, the telautograph, the azimuth instruments and the range finders, all are operated to show the World's Fair visitor how it is possible to bring the mighty engines of war to bear

effectively upon an enemy eight miles out to sea. A force of sixty men is necessary to man the guns and to go through with the drill illustrating the uses of the complicated and elaborate equipment. It was a work of five months to put the guns in place upon their massive concrete foundations. Nearly as much time will be required to dismantle the sea coast battery and to ship away the many parts. The 12-inch rifle, which is the largest of the guns, weighs with its carriage 212 tons. The gun alone weighs 60 tons. Its transportation upon two flat cars from the Arsenal was no ordinary undertaking. The demonstrations in the use of these guns are what would occur if an attack was made by an enemy on the coast.

THE KAFFIRS AT HOME.—The great Zulu nation of South Africa is represented in the Kaffirs' Kraal by members of several tribes, among them, Basutos, Matabeles and Swazis. These tribesmen speak various dialects, but can understand each other. They acknowledge as chief Umkalali, who occupies a seat in the center of the group shown by the picture. The chief has a large tooth suspended across his breast and also a wide necklace of smaller teeth. Further than these decorations he is not much better off for covering than the other Kaffirs. In preparing for the camera the Kaffirs assembled their tiger and leopard skins in such manner as to include these prized belongings in the photograph. Un-

like some other primitive people, these Zulus of Africa offered no objection whatever to this camera experience. The picture shows the interior of the Kraal, the huts circular with clay walls, having a door but no other opening. At midday the interior is dark. The roof is of steep pitch thatched with grass. The Kaffirs have very little use for furniture. A bundle of skins, tanned with the hair on, supplies them with all of the bedding they require, but they do not neglect the opportunities to acquire cast off and broken down cots from the camp. Although they were in a state of almost nudity when they left Africa, they collected complete wardrobes of the white man's clothing before they arrived in St. Louis.

THE PARADE OF THE PREMIUM WINNERS.—No such gathering of the best of horses as filled the arena of the Live Stock Amphitheatre on the closing day of the Horse Show was ever before seen in the United States. The prize winners of twenty-four classes were massed. The gay ribbons which represented \$93,640 in premiums floated in the September breezes. There were trotters and saddlers, French coach and German coach, Morgans and Golddusts, Shires and Hackneys, Cleveland bays and Yorkshires. But what perhaps caught the popular fancy and did more than all other groups to make the Horse Show the greatest in the history of horse breeding in the United States, were the ex-

hibits of the draft animals. Percherons, Clydesdales, Belgians, and the other heavy breeds were represented, not by few but by hundreds of splendid sires and dams. The horses of commerce had their day with those of the carriage and of the saddle, of the park and of the road. From these mammoths of the horse world to the Shetland ponies was a long way in weights. The picture taken from an elevation shows only a section of the arena on the day of the parade of the winners, but it affords some idea of the magnitude of the show. With loud neighing and much prancing the equine procession moved slowly around the great oval. The stables were visited daily by many thousands of enthusiastic lovers of horses.

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UND AND VOLK.—The Boer War spectacle grew in interest as the World's Fair days passed. It became a feature not limited in importance to the hour of the battle scenes, thrilling as they were. The camp of soldiers, the laager with its community of Boer families, the kraal of the Kaffirs, the batteries, the Cape carts, the yokes of oxen, the wiry little horses—all of these combined to make the Boer War a place of popular attraction even when the war was not on, with the booming of the cannon and spluttering "pom pom" of the machine guns. The picture shows the main entrance which is a reproduction of the oldest fort, called Fort de Goede Hope, built by the first Dutch emigrants upon their land-

ing at the Cape in 1652 under Jan Anthoi Nan Riebeck. In writing home the old Commander described this fort and the provisions against surprise. In front of the entrance, with the Boer, British and American flags floating over them, are some of the chief participants in the real battles and the actors in this greatest of war spectacles. General Ben Viljeon, in white duck, is the central figure. Near him are Commandants Boshoff, Piet Moll, Van Dam, and Lieutenant Volmorans. Viljeon was Assistant Commander-in-Chief of the Transvaal forces. Boshoff was with General Delarey at the wounding and capture of General Methuen. He was given charge of the protection of President Stein of the Orange Free State.

BEGINNING OF THE AERONAUTIC COMPETITIONS.—Wind, as well as time and tide, wait for no man. It was the purpose of the exhibitors club of the Department of Liberal Arts to signalize their special day in August with the first of the aeronautic contests. Two aeronauts were induced to declare entries for a balloon race. Selection was made of the contest which the rules of competition provide for a long distance trip in the air almost due eastward. The standing aeronautic prizes include one of \$5,000 for the balloon making a flight from the World's Fair Grounds and landing nearest to the Washington Monument in the City of Wash-

ington. One of the balloons prepared as an entry for this trial is shown in the picture, as it was anchored all of Liberal Arts Day, just off the Plaza of Orleans, with the Palace of Manufactures for background. The other balloon was weighted down a few yards away. The ascent was made at five o'clock. Carrier pigeons were taken for return messages. An unsuccessful effort had been made to equip with wireless telegraph apparatus. The balloons went up in a calm. They tried various levels in a range of several thousand feet for an easterly current and then sailed away to the northward. After an all-night journey of five hundred miles the trial was abandoned.

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THE IGOROT AS AN EXHIBIT.—The communities of uncivilized peoples at the Universal Exposition served purposes other than the satisfaction of random curiosity. They were measured and photographed and crossquestioned by scientists and studied by many visitors interested in ethnology. They furnished the live object lessons for lecture courses. The Igorot in their turn faced a class in Ethnology, while the professor dwelt upon their customs, vocations, religion and ceremonies. They took kindly to this service in the study of man. They answered questions, pertinent and impertinent, about themselves without asking return information respecting the white people who were studying them.

It was told of these Igorot, especially of the Bontoc branch, that the moral tone of the people is high, that they lead strictly moral lives until they come in contact or association with modern civilization. Ethnologists pay strong tribute to the worth of the Bontoc Igorot. The members of this clan or branch of the Igorot tribe maintain, apart from the village, a house in which the maidens are kept under the close supervision of the older women of the tribe until such time as they shall enter the married state. Hundreds of thousands of women visited the village of these warriors of the Archipelago at the Universal Exposition. Not only was no insult ever offered but the testimony to exceptional politeness was unanimous.

MOROS AND MONTE.—When the Spaniards evacuated the Philippine Islands they left behind them implanted in the Moro nature a well developed passion for monte. The Moros brought to the Universal Exposition this fascination for the national game of Spain. They play monte when they are not diving for coins sown broadcast on the waters of Arrowhead Lake by their American visitors. But for monte these Moros might return to Mindanao millionaires in the sight of their people. But monte is responsible for the breaking of many Moro banks. The framework of the houses of the Moros is constructed of bamboo poles. Not infrequently one observes that a pole or post forming an upright

part of such framework has been chopped in such manner as to leave a gaping hole. This is evidence that a Moro bank has been broken. The Moro bank is the hollow bamboo post. It is opened for business by cutting just below a joint a slit in an upright bamboo pole. Through this slit the coins earned in the diving industry are slipped. They drop down to the next joint and are safe until the owner of the house is impelled by the exigencies of monte to draw out the hoard and pay what he owes. The only way to do this is to cut into the pole, thus weakening the support of the house as well as defacing it. The larger the number of holes in one of these Moro houses the stronger the evidence of impecuniousness.

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THE SMALLEST PEOPLE IN THE WORLD.—El Capitan, who occupies the central position in the picture, points with pride to a World's Fair community composed of the smallest people in the world. Ethnologically these people are known as Negritos or Little Negroes, their name being the Spanish for the diminutive of negro. The community occupies a village on the Philippine Reservation over which El Capitan exercises a gentle despotism. The Pygmies brought from Congo land are the smallest of the African tribes. They are much larger than the Negritos. El Capitan, on his arrival at St. Louis with his community, wore with much pride a battered silk hat. Somebody presented

him with an opera hat which he has substituted for the silk hat. In the picture he is shown with shirt, collar and cravat. Except on ceremonial occasions or upon the days, when the village is crowded with visitors, El Capitan discards the shirt, the collar and the cravat but never lays aside the opera hat. The other Negritos appear on all occasions as they are in the picture. They are wonderfully expert with the bow and arrows. They wander about the village shooting sparrows or practicing at marks. The little fellow at the extreme left of the line is one of the best. He can knock a nickel unerringly at twenty-five paces. Without a smile he picks up the coin that he has won by his prowess, and awaits the next chance.

HEAD MEN OF THE BONTOCS.—The Igorot people had not been long at the Universal Exposition before they felt the need of a pocket in which to place valuables. As the picture shows, the clothing was too scanty to be utilized. The Bontocs met the difficulty with a very small rimless hat which they wore fastened upon the crown of the head, using pegs instead of hat pins. In this hat receptacle the Bontoc barbarians placed their pipes when not in use, the money which comes to them in the various trading industries they carry on with the World's Fair visitors and anything else for which safe keeping is desired. Strings of beads constitute the most conspicuous ornaments of the braves. The

women of the tribe wear more clothing than the men. A jacket and a skirt striped with bright colors make up the feminine wardrobe. A custom, the reason for which the ethnologists do not supply, is the forcing of large wooden plugs into slits cut through the ear lobes. According to the scientists the Negritos, or little Negroes, were the original inhabitants of the Philippine Islands. An invasion of barbarous Malays established the Igorot in the mountains of the Archipelago. Later came the Malay immigration of higher class. These Malays, who had attained some degree of civilization, settled on the low lands, and built cities and towns. They are the Tagalogs and Visayans, the Christian tribes of today.

THE BAGOBOS.—Some weeks after the communities of Igorots, Negritos, Visayans and Moros had been established in the Philippine Exposition at the Universal Exposition there was made an addition which immediately captivated all visitors. Forty Bagobos arrived and were given the site for a village on the Philippine Reservation. They constructed their houses after the fashion shown in the picture and began their daily reception to the public. Comparison gave the immediate verdict that these were physically the handsomest representatives of the Philippine Islands. The men are of good stature, strongly built and of fine carriage. The women in many instances have very attrac-

tive features. They are graceful in movement. The Bagobos come from the southeast coast of Mindanao. They are pagans, having no Mohammedan rites or customs, save in one respect; they call their head men dattos and use some other terms in their nomenclature which are employed by the Moros. Like the Bontoc branch of the Igorot tribe the Bagobos consider head hunting the highest pursuit. They rate men in the tribe by the number of heads taken. While the appearance of these Bagobos indicates courage and perhaps savagery in battle, the manner is pleasing. The receptions of visitors were enjoyable on both sides, the Bagobos talking with animation and laughing readily and heartily on slight provocation.

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MOROS ARISTOCRACY.—One of the most interesting communities of the half score on the grounds of the Philippine Exposition at the World's Fair was the village of Lanao Moros. At the same time the bringing of these people to the World's Fair proved unprofitable from the showman's point of view. The trouble was too many sultans and dattos, too few hombres. It was only as the result of strong pressure that these aristocratic representatives of the Moros were induced to group themselves for the photographer. Each sultan and datto required a hut in front of which was displayed his own particular flag, gaudy of color, narrow in form, suspended lengthwise in such manner as to afford a

curious waving motion in the slightest breeze. In front of each hut, beside the door, was tacked a large placard indicating that sultan this or datto that resided within and that in his archipelago home he ruled over from 2000 to 7000 Moros. These high officials remained secluded, being reluctant to exhibit themselves to the Americans and wholly unwilling to perform in accordance with the wishes of the showmen. The result was that the gate fees at the entrance to the Lanao Village were not large. The little girl sitting in front of the dattos was one of the first of the Lanao Moros who acquired some knowledge of the English language and utilized it. She learned to suggest to all visitors "slot machine" and "peanuts."

PHILIPINO REPRESENTATIVES OF THE MALAY RACE.—Of the great races into which the Ethnologists divide mankind the Malay perhaps has the smallest representation at the Universal Exposition. The Moros of the Philippine Islands are Malays. They descended from the Malayan invaders who many generations ago occupied the island of Mindanao. Ethnologists assert the Moros are the most aggressive and at the same time the most civilized of the non-Christian inhabitants of the Archipelago. These Moros have preserved themselves distinct from other tribes in the Philippine Islands. They are exclusive people; even at the Universal Exposition they have very little to do

with the other tribes from the Archipelago. It is characteristic of them to manifest aversion to being touched by the hand of a Christian. They avoid the shaking of hands. This spirit of exclusiveness shows in the rather repellant expressions on the faces in the picture here presented. The Moros are fond of tight fitting clothes of bright tints. They wear trousers so economical in material as to fit almost as closely as tights. The colors favored are pink and drab and yellow. When the Moros leave their village, which is seldom, and visit other parts of the Exposition they are the objects of much curious gazing, but they maintain an excellent imitation of being oblivious to the interest their movements arouse.

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BULON, CHIEF OF THE BAGOBOS.—Not so attractive in features as some of his followers but a fine specimen in physique of the Bagobos is Bulon the Chief. He is nineteen years old and has hair three feet in length. It is characteristic of the Bagobos to be neat and cleanly in appearance and to bestow no little attention upon the hair. The garments of the Bagobos consist of knee pants for men and skirts for the women, with jackets. The cloth is made of hemp which the Bagobos weave. The texture of the cloth is often almost hidden by the wealth of shell beads which the Bagobos place upon the garments according to patterns devised by

individual taste. Bulon wears the bolo, an ugly looking knife of eighteen or twenty inches which is carried by all of the Bagobos men. In the dances which the Bagobos perform with no little grace to the music of the tom-tom the bolo is drawn very frequently and brandished. The dances are varied by mock combats with the shield and spear. Occasionally these Bagobos warriors become so much in earnest in the performances that it is necessary to separate them to prevent injury from their weapons. When a Bagobos warrior has killed as many as four persons he is entitled to the distinction of wearing more bead ornamentation than other members of the tribe.

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DATTO FECUNDI AT HOME.—The Moros of the coast of Mindanao are unlike the Moros of the inland. They have no sultan. Their ruler is Rajah Munda Mand.

Rajah is represented at the Universal Exposition by his prime minister and brother whose name is Datto Fecundi. The Datto is shown in the picture standing on the bamboo bridge leading to his house which is built over the water of Arrowhead Lake. Datto Fecundi is a person of dignity, bronze in color, very courteous to all visitors. He is never seen without his turban, the wearing of which is part of his Mohammedan religion. The Datto's flag, which flies from a bamboo pole,

consists of two blue bars on a long narrow white field. In the Datto's home are what appear to be brass kettles inverted and arranged in a row. These are really musical instruments so constructed as to produce variety of tone. The Moro girls beat on these instruments with heavy sticks producing music which has melody but, of course, is rather monotonous. The brother of Datto Fecundi, the Rajah, ruler over all of the Samals of the Moro nation, is a well traveled monarch, having visited Europe accompanied by a retinue. The Datto, since his arrival at the Exposition, has enjoyed the distinction of a visit to Washington to call upon the President of the United States.

THE DIVING INDUSTRY OF THE MOROS.—No matter how muddy the water may be, if only the coin is bright the pearl divers of the Samal Moro village at the Exposition will get it. But they make no effort to bring up coppers. Nothing less than a nickel will tempt these thrifty sea gypsies of the Philippine Islands. The smaller the Moro the greater the income. This is not a ratio of size to skill. But the Exposition visitor finds it more difficult to resist the expectant eyes of the urchins than of the full grown pearl divers. The picture presents the divers of various sizes, the younger being in the usual state of naked readiness for the plunge. When visitors are numerous on the shore of

Arrowhead Lake one of these little divers will pick out of the muddy bottom from three to four dollars a day. Little Anise, the one girl among the boy divers and their inseparable companion, has the place of honor in the group. Two of the typical boats of the Samal Moros appear. The long dugout is a most treacherous craft. It turns over with slight effort. The bamboo boat with the outriggers is safe; it easily rides waves of considerable height. These Moros are so much at home on the water that they are seldom found away from it. It is their place of toil, of rest, of recreation. They love the water with the fascination which comes of long association. Their hereditary foes are the tribes dwelling inland.

SHOOTING THE CHUTE IN MORO VILLAGE.—The little Samal Moros have learned a new aquatic sport since they came to the Universal Exposition. They take to water like ducks. When they arrived on the shore of Arrowhead Lake it seemed as if there was little to teach them. One day the custodian of the village gathered the little boys into a party and led the way to the Pike. There, for the first time in their lives, they saw "shooting the chutes." They were allowed to get into one of the boats and to make the thrilling descent. So delightful was the experience that the little Moros without waiting for the boat to finish its bounding course over the basin, jumped into the water,

scrambled up the incline and pleaded for another ride. The next day there was something unusual doing in the Samal Moro village. With bamboo poles the boys worked industriously to construct a "chute" of their own; it wouldn't do. The boat when hauled to the top didn't slide down. The custodian came to the rescue, got planed boards and a carpenter and built a "chute" down which the little dugouts move with great rapidity. Usually, capsizing and spilling follow the descent, but such result in no way detracts from the new sport. With a long rope the boys haul the boats up the bamboo poles which they had put together to make a "chute," and then slide down the real "chute" of boards built for them.

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BEAD WORKERS OF THE PHILIPPINE ISLANDS.—Distinct in their industries are the several communities of the non-Christian Filipinos at the Universal Exposition. One tribe of the Igorot is composed of metal workers while another plants rice. The Visayans are expert in weaving, wood carving and fibre braiding. The Bagobos are the best workers with beads not only among the Filipinos but among all the primitive people at the Exposition. The Bagobos make their beads. They take the shells of the mollusks which are found in the Archipelago and with no little skill cut them into pieces. A series of these cuttings and divisions reduces the shells to the sizes which in the judgment

of the Bagobos are suitable for beads. The perforation of each bit of shell is the final process of manufacture; then comes the stringing. Upon their garments the men and women of the tribe sew the strings of beads until they form wide bands variegated in color, but harmonious and pleasing. The picture conveys a good impression of the artistic trimming of their garments with beads by the Bagobos. It will be observed that the trimmings show much originality of taste and design. While the broad bands predominate individuality is given wide latitude in these forms of ornamentation. The younger members of the Bagobos community very quickly learn English and manifest much pleasure in conversation with visitors.

LIFE IN THE VISAYAN VILLAGE.—In the midst of the excitements of a Universal Exposition the Visayans pursued the even tenor of life as they lived in the Archipelago. All day long they practiced serenely the industries brought from the Philippine Islands. The Visayan women combed the long strands of pineapple fibre until they shone like spun silk. Sitting on the ground with feet braced they plied hand looms slowly and laboriously turning out the jusa cloth an inch or two at a sitting. The Visayan men are expert wood carvers. The Visayans sit in the open, lower story of their houses carrying on these industries. Their eyes are upon the work. If an American visitor asks a

question the answer is given readily and courteously but the eyes are seldom raised from the work. In the evenings the young fellows bring out the guitars. The girls sing. The Visayans are home people. Even while at the Exposition they marry and are given in marriage. In the Catholic Chapel are administered the rites. One day it was a wedding. In true Visayan custom the bride fainted at just the proper moment at the conclusion of the ceremony, fell into her husband's arms and was carried away to the new home, the guests applauding. Three times the stork has visited the Visayans at the Exposition. Two of the most recent arrivals are exhibited with motherly pride in the accompanying picture,

VISAYAN HOMESTEAD AT THE EXPOSITION.—On the shore of Arrowhead Lake is a Visayan homestead of a type somewhat different from the remainder of the Visayan Village. The house with its surroundings presents a picture strikingly typical of Visayan lakeside life in the Philippine Islands. The material used in the construction was brought from the Archipelago. Elevation on posts, as shown in the picture, is according to the custom of the Visayans living on low ground, beside bodies of water which overflow in the rainy season. The heavy cart in the foreground is the primitive vehicle still used in the interior to transport the heavier loads, while the covered cart nearer

the house is intended for marketing the lighter produce. Two carabao brought from the Philippine Islands to show Exposition visitors the draft animals upon which the Filipinos depend almost entirely, are tied one to the freight cart, the other to a stake near the water. The animal is tethered by a rope sufficiently long to permit it to enter the lake. Frequent wallowings are necessary to the preservation not to mention the comfort of the water buffalo. Beside the corner posts of the house are shells of the enormous mollusks which make pearl diving a dangerous vocation in the waters of the Archipelago. The Visayans who appear in the picture wear the white and dainty costumes of the better class of their people.

THE VISAYAN TROUPE.—A theatre, an orchestra and a troupe of Visayan singers and dancers furnish no small part of the entertainment of visitors to the Visayan village. The members of the orchestra wear a pretty uniform of white duck and green trimmings. This orchestra plays music of all nations but is especially proficient in rendering light Spanish airs and dancing music. The leader is in the center of the picture. The orchestra occupies the rear instead of the front of the stage as in this country. The members form a background for the singers and dancers. The leader faces the audience waving a baton gently and looking from side to side as he directs the musicians. The dancers and

singers come in from the wings with a graceful rush and pleasant smiles. They go through their various performances with a rhythm of movement that is very attractive. The dancing is all of the gliding, quick step character, rapid but not vigorous. The singing is high pitched, quick and characterized by the same perfection of time shown in the orchestra music. The performance closes with the Star Spangled Banner which these Visayans sing in English. Just before the singing is concluded the two little children shown in the front on the matting run in from the sides of the stage and wave the American flag and the Exposition flag. The performance invariably "brings down the house" with American enthusiasm.

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THE WEALTH OF THE PHILIPPINE ISLANDS.—From the east side of Arrowhead Lake, an impressive bird's eye view of the Philippine Exposition is obtained. Examination in detail deepens this impression of magnitude. A bamboo house is devoted to exhibits in Mining and Metallurgy. The crude methods employed by natives of northern Luzon in extracting gold from the river-bed rock are shown. The apparatus consists of large stones for crushing the ores and of a cradle arrangement somewhat similar to that used by the miners in the early California period for washing out the gold. Mineral resources of the Philippine Islands are largely in the undeveloped state, but the exhibits

indicate extensive deposits of copper, lead, zinc and manganese. A model of a native iron foundry shows Filipinos at work bringing in the crude ore, smelting it by primitive process and pouring it into the moulds. There is difference of opinion as to the value of the deposits of precious metals in the Philippine Islands. Many specimens of gold ore are included in the exhibits. It is a matter of history that the natives have worked in placers and in stringer formation for gold during several centuries. Two hundred years ago the Spanish estimate of the annual gold output of one province was about \$200,000. It is claimed that in Northern Luzon there are vast deposits of low grade, free milling ores.

OREGON.—Fort Clatsop reproduced, both in buildings and stockade, represents at the same time the State of Oregon and the Lewis and Clark Exposition of 1905. Fort Clatsop was near the mouth of the Columbia River. It was built by Lewis and Clark the winter previous to the return march of the exploring party to St. Louis. This fort was the first building constructed in the Oregon country by white men. The reproduction is very primitive in appearance and presumably true to history. It is a block house with wings. In the rear is a stockade eleven feet high and pointed at the top as precaution against scaling. The stockade is pierced with loop holes. It has a hood or roof inside to protect from bad

weather or missiles the sentries on guard at the loop holes. The block house with overhanging bastions is of logs, roofed with slabs called "snakes," split from Oregon trees. Above the block house rises the belvedere or lookout, reached by a primitive stairway. It was the provision against surprise by the savages. Heavy gates in the stockade, made of split slabs, afford entrance. Loop holes in the floor of the overhanging bastions command the sides of the stockade. Wooden pins fasten the frame work of logs. Dry moss is used to chink the cracks. The interior of the wings departs from the period of Lewis and Clark to show the possibilities of beautiful finish in the hard woods of Oregon.

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THE COCOPAS.—Superiority over many of the other communities of North American Indians on the World's Fair grounds is accorded the Cocopas at first glance. These Indians, of erect, dignified carriage and shrewd faces, are from the northern part of old Mexico. They represent a tribe that is not numerous. Their chief claim to distinction, aside from physical appearance, is that they are entirely self-supporting. The Cocopas wear straight black hair, as long as nature inclines it to grow. It is said that many members of the tribe have never known the luxury, or recognized the necessity, of "a hair cut." The men of the tribe own considerable land, which they cultivate very well. Indian instinct

finds expression in habits of hunting and fishing, but these are not permitted to interfere with the tilling of the soil. The Cocopas having laid by their own crops, often go out to labor for hire on neighboring plantations. Each family owns its own home. The women are good housekeepers. They are experts in bead work and in weaving. One of the sports of the men is shooting at coins with bows and arrows, and this they indulge in for the entertainment of World's Fair visitors. The Cocopas have very little to do with their neighbor Indians of the Department of Ethnology. They speak a tribal tongue of their own, but have some knowledge of Spanish. The chief of the Cocopas is Pablo Colorado.

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THE LIFE SAVING DRILL.—In this picture the camera has caught one of the most popular daily performances on the World's Fair grounds at the most exciting moment. The life saving drill is in progress, being performed by a crew of government life savers brought from the coast. The full length of Life Saving Lake, as it is called, is presented. Near the center is the mast representing a sunken vessel. Just beyond is the deepest part of the lake. The life saving crew has capsized the life boat which is rapidly righting itself, bringing the crew dripping with water into view of the assembled multitude occupying the amphitheatre. This boat has air chambers at the ends, which give it buoy-

ancy. The crew turn the boat over and over in the water, going down and coming up with it. They even remain under the boat while it is upside down, entirely concealed from view, and relying upon the imprisoned air until the boat regains its proper position. In the bottom of the boat, when it has capsized, can be seen several large apertures. Through these the water runs out, as the boat returns to its position, so rapidly that when the crew climb in there is no water in the bottom. This most modern improvement in life boat construction, in its operation, is a seeming violation of the law of gravity. The boat rights itself, shipping enough water to fill one-third of it, but in a few seconds all has run out.

THE SCOUTS BAND.—The provisional battalion of Philippine scouts, occupies a model camp upon part of the Reservation set apart for the Philippine exhibit. It is composed of selections from the fifty companies of these scouts, in the army of the Archipelago, the Macabebes and Visayans leading in the organization. The glory of the scouts is the Battalion Band, organized by taking men from the four companies comprising the battalion and putting them under instruction. One of the original companies of scouts, the 47th, had organized a band from among its own members, having an unusual number of musicians in its ranks. The 47th company band formed the nucleus of the battalion band

organized for service at St. Louis. In the picture, the band appears in front of one of the native buildings of the Philippine Reservation. No other musical organization at the World's Fair has attained more popularity than the Scouts Band, as it is familiarly called. The marching of the brown men is such as to command unstinted applause whenever the band appears in processions. The blending of the instruments has reached such degree of perfection as few American bands approach. The band includes Macabebes, Ilocanos, Tagalos and Visayans. Their own apparent enjoyment of the music they render and their willingness to play whenever called upon are added elements of popular interest in the Scouts.

CHANGE OF FORTUNE.—To a scene of his own country combined with an expression of sentiment the Brazilian artist, Weingartner, gives the title of "Change of Fortune." It represents the newness of a plantation just cleared in the forest of the artist's own section of Brazil, the State of Rio Grande do Sul. The smoke is still rising from the burning brush. Great logs and stumps cumber the ground. Almost surrounding the cleared tract rises the dense forest. In the distance is the cabin. The figures of the foreground are the man and the woman whom change of fortune has prompted to the work of establishing a new home in the wilderness. The appearance of the man on the barrow

testifies to an unaccustomed occupation. The attitude is one suggestive of weariness and despondency. The wife has been aiding to the extent of her physical ability, even handling the hoe between the rows of the growing plants. She, too, has stopped. Resting one hand upon the top of the hoe handle, she looks upon the blisters in the palm of the other hand. The woman appeals to sympathetic interest even more than the man does. The painting tells a story of human vicissitudes full of pathos but in colors bright and in a scene which promises better days for the future. The vividness of the Brazilian verdure and the clearness of the atmosphere are not, but the spirit of the scene is, reproduced by the camera.

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THE AINUS AT HOME.—A community of the ancient people of Japan arrived on the World's Fair grounds and was temporarily housed on the Ethnological Reservation. The members of the community were not happy until two or three car loads of their belongings, which had been delayed in shipment, arrived. They quickly abandoned the shelter provided and constructed for themselves an imposing dwelling, as aboriginal habitations go, out of the material with which they are accustomed to build on their island. Their architecture has something of the appearance of modern Japan in respect to the overlapping roofs, but is, like the Ainus themselves, primitive. It is not difficult to understand

that from this Ainu architecture may have developed the present ornate and characteristic construction of the Japanese. So too, it can be seen that the garments worn by the Ainus may have been the original designs, upon which the Japanese tailors improved. The strangely figured outer coat of the men in the Ainu community suggests at once remote relationship with the fashions of the modern Japanese. The picture herewith presented shows the curious and characteristic white pattern work upon the darker material. It is a noteworthy fact that the Ainus, said by the Ethnologists to be the original people of Japan were seen for the first time by many of the modern Japanese when they arrived at the World's Fair.

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ONE OF GERMANY'S OUTDOOR EXHIBITS.—The possibilities of a World's Fair with abundance of space, are well illustrated in an outdoor exhibit made by Germany between the Palace of Forestry, Fish and Game and the Administration Building. The space occupied is 600 feet long by 125 feet wide. The German Government exhibits certain features of practical operation of railways, in that country, under government control. The space is occupied by 4,200 feet of railroad tracks and switches. Included in the exhibit are four buildings, a block house, an electric switch tower, a mechanical switch tower and a German railway station. To visitors generally the exhibit is one of much in-

terest. To all railroad men it ranks as one of the most important exhibits within the grounds. The buildings are of typical German architecture. The entrance to the yard is through the station building. There confronts the visitor a confusing net work of tracks and switches equipped with the signal targets and appliances which have been tested and approved in the development of German railway operation. The pneumatic switch tower controls the northern tier. From the block house the train dispatcher directs the movements of the operators in the switch towers. The buildings are open to visitors and the mechanical contrivances can be inspected. From time to time the operation of the switches is shown.

CRONJE'S ROMANCE.—An interesting case of war and love developed in connection with the British-Boer exhibition. General Peit A. Cronje, the most conspicuous figure in the community, had not been in camp on the World's Fair grounds many days until it was observed that he was paying more than ordinary attention to one of the widows, Mrs. Johanna Stertz, of Pretoria. The first indication of serious intentions was in the form of frequent visits by General Cronje to the tent of Mrs. Stertz. The time was occupied in reading and commenting upon the Scriptures, the General having with him his Bible. Shortly before the 4th of July, it was announced that the General and Mrs. Stertz

had decided upon matrimony. The ceremony took place upon the 5th of July, the balcony of the grand stand of the Boer War Exhibit being selected for the place. A simple ceremony was conducted according to the forms of the German Evangelical Lutheran Church. The witnesses were a few friends seated in the amphitheatre. The bride wore a plain gray dress and carried a little bunch of sweet peas. There was neither music nor singing. After the ceremony a reception was held in the improvised bower shown in the picture. The General and his bride were escorted about the camp in one of the Cape carts, drawn by four horses. The best man was Commandant Bandan, late Chief of Police of Johannesburg.

RONJE AND COLENZO.—Through the portals of the old parliament building of Pretoria the way leads to a great amphitheatre in which daily are given realistic representations of the Boer war. On one side of the battlefield is a Boer laager. The actors are the survivors of the scenes they reenact. They include Viljoen, one of the most famous of the Boer generals, and a dozen officers of rank, British or Boer. The soldiers are drawn from the Canadians who fought in South Africa and from the Boers who followed Cronje on real battle fields. The topography of the ground selected for the reproduction of the battles is very like that on which the originals were fought. Even when the fighting is not

going on the camp and the laager present much of interest. With the Boers is a village of Kaffirs living in the native huts very like those which the Wichita Indians in Oklahoma build of grass. Kaffir girls and Kaffir boys give the dances of Kaffirland. A witch doctor has his home and his collection of charms with the colony. He performs his incantations over the ailing. Fortifications of the Boer War are reproduced. Many war relics are exhibited. But that which makes the exhibition unique and fascinating is the rush and roar of battle vividly portrayed. There are the surprise, the charge, the stubborn defence, boom of cannon, the rattle of rapid fire guns, the falling men, the work of the hospital corps.

THE UNITED STATES INDIAN SCHOOL.—One of the most conspicuous structures, by reason of its elevation and surroundings, in the western part of the World's Fair grounds, is the United States Indian School. It faces upon a large plaza where Indian sports and games take place from day to day. Beyond the plaza is the reservation of ethnology, occupied by communities of many Indian tribes, not entirely confined to the North American Continent. The Patagonians of South America and the Pygmies of Africa have their homes on the reservation. Every afternoon a fine band composed of Indian boys renders a program in front of the Indian building. Within the building is conducted

an Indian school composed of pupils of both sexes. Special attention is given to branches of industrial education. The boys carry on woodworking and iron working. They make furniture; they construct farm machinery of the more simple kinds. The girls cook and are trained in housekeeping. A corps of teachers drawn from the various Government Indian schools is on duty. The visitors traverse the hall the full length of the building. Upon the hall open the various class rooms and work shops of the school. At one corner of the building, illustrative of the Alaskan Indians, is a great totem pole. The picture presents a group of the Indian pupils on the steps leading down to the Indian School Plaza.

THE SWEDENBORG HOUSE.—On a picturesque slope of Art Hill, among the oaks, the General Convention of the New Jerusalem of the United States and Canada reproduced the house in which Emanuel Swedenborg thought out his theology, wrote his books and gave his word of new hope to the world. Many historic structures, some palatial, some humble, are reproduced for the Exposition period. This Swedenborg House is unique, in that it is commemorative of the founder of a religious faith. Swedenborg made the original house his home in 1749. He had given up, for the most part, his scientific work, his charge of mining industries, and was devoting himself to the study of the

scriptures and to the writing of his works upon religion, to his predictions* of the New Jerusalem. The interior of the Swedenborg House at the World's Fair, carries out in a most pleasing manner the motive which prompted its construction. It is one large room, with pleasing and appropriate mission furniture. Books and pictures abound. The writings of Swedenborg, in varied editions, are arranged for examination. Representatives of the faith talk with visitors about Swedenborg, his doctrine and the spiritual life inculcated by his books. The Swedenborg House is at once a headquarters for those who believe, and a place of education for those who wish to know what Swedenborg taught.

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UNITED STATES FISH PAVILION.—In thirty-five great tanks, each 7 feet 8 inches long, 5 feet wide and 3 feet 6 inches deep, is housed the largest collection of fish the Government Commission has exhibited at an exposition. About half of the tanks are for the fresh water and the other half for the salt water fish. The building was planned and constructed solely to contain the aquaria. The salt water is brought from the Atlantic Ocean, being taken from near Woods Holl, Massachusetts. This water upon its arrival on the World's Fair grounds is placed in a reservoir of cement holding 48,000 gallons. There it is kept in circulation; it is filtered and aerated. Another part of the equipment for the

comfort and preservation of the lives of the fishes is an ice machine. Ice is produced to cool the water for cold water fish. Neither the fresh water nor the salt water is wasted. Both are kept in condition for repeated use by mechanical processes. The absence of windows on the sides of the building gives the structure a novel appearance. The tanks or arranged along the walls, the light coming from above. Between the walls aquaria and these glass tanks are mirrors which have a multiplying effect on the contents. In the center of the fish pavilion is a large court. The principal object of interest in this court is a tank thirty feet square. Here the large fish and the seals are shown and regularly fed.

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MONTANA.—One of the most comfortable of the State Buildings is that erected by Montana. It covers an area 124 feet by 90 feet. It is adapted in every way to the entertainment and pleasure of the people of Montana. The building has four large entrances, the main entrance in the front being made a strong feature of the facade. A wide flight of stairs leads up to this entrance, which opens into a vestibule richly decorated with columns and beams. The reception hall is open to the dome, a height of thirty-six feet above the floor. Windows open into the rotunda giving an abundance of light. Drinking fountains are placed in the lower hall. The construction is such that windows and doors on all

sides can be thrown wide to catch the breeze. In front and on both sides are comfortable porches. The exterior walls are of wood, differing from the staff construction employed by many state commissions. The wooden sheathing is covered with stucco and that is colored an old ivory white. On each side of the front entrance are parlors. The Montana Building is on the wooded slope overlooking "The Gulch." It commands a view of the derricks, shafts, smelters and other features of the outside mining and metallurgy exhibits. Under the shelter of the broad porches surrounded by trees and lawn, with the noise and the activities of "The Gulch" across the way the Montana people feel the surroundings to be homelike.

THE CHURCH OF THE HOLY SEPULCHRE.—In size, in decoration, in general arrangement, the Church of the Holy Sepulchre, a feature of Jerusalem at the World's Fair, is the counterpart of the Church of the Holy Sepulchre in Jerusalem of Palestine. It is a locality of deep interest to visitors. Seven sects worship here. Among the objects shown is a reproduction of the Holy Sepulchre itself. There are representations of the Crucifixion, such as are in ancient Jerusalem. An alcove on the left, as one enters the Church of the Holy Sepulchre, is reserved for the accommodation of the Mohammedans who sit there smoking and drinking, waiting for the Christians to finish their worship.

When the worshippers have withdrawn the church is locked until time for the next service. The Mohammedans of the New Jerusalem have no use for the Church of the Holy Sepulchre, save as an object of curiosity. They are regular church attendants, but their place of worship is the Mosque of Omar, built on the site of the ancient temple. Before the Mosque the followers of the Prophet remove their shoes. They insist upon all visitors doing the same, providing slippers to encourage the observance of the ancient custom. In the center of the Mosque is a representation of the rock on which, according to the tradition told by the guide, Abraham placed Isaac to offer him as a sacrifice when tested by the Almighty.

ON DAVID STREET IN JERUSALEM.—A cosmopolitan thoroughfare leads from Jaffa Gate through the heart of the Jerusalem at the World's Fair. The picture presents the busy, noisy scene as it may be witnessed at almost any hour of the day. Jews, Moslems and Christians, who dwell within the walls, mingle on David Street. Elsewhere they may divide and occupy quarters apart. Here they come together on terms of amity, to meet the World's Fair visitors who enter by the Jaffa Gate. Flower girls, donkey drivers and camel attendants ply their vocations. Guides from the ancient Holy City proffer their services, to conduct strangers through the New Jerusalem. The Oriental garb is con-

spicuous, but it does not predominate, for, on an afternoon of good attendance, the representatives of a dozen nationalities are to be seen and heard on David Street. By this street the visitors enter upon the tours of the places of interest. Back to David Street they come to take their departure to other parts of the World's Fair. David Street, therefore, is a channel of counter human currents, and not infrequently is filled from house line to house line. It leads through modern and mercantile Jerusalem to Christian street, which is the way to Church of the Holy Sepulchre, and to the many sacred and historic structures and scenes. The World's Fair Jerusalem is a labyrinth of narrow passages. A turbaned guide is indispensable.

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SOUTHERLAND, THE HOME OF GEORGIANS.—Georgia's building is a typical mansion of the best class in that state. It can be found, with minor variations, in Atlanta, in Macon, in Rome and in other cities and towns of Georgia. The mansion chosen as the model for this building was the home of General John B. Gordon. Perhaps more interesting than the building itself are the contents. Every article of furniture, the carpets and even the decorations are said to be products of Georgia industries. The building was constructed, in the main, of material brought from Georgia. The interior finish is of famous Georgia curly pine. The chairs and tables, of the mission style, in the

reception room are of Georgia manufacture. Among the art objects which adorn the walls is an oil portrait of General Gordon and a portrait of Governor Hammond, who was the governor of the Province of Louisiana appointed by Thomas Jefferson after the acquisition. Many water colors by Georgia artists have places upon the walls. General Gordon's home was known as "Southerland." That is the name by which the Georgia state building is frequently designated. The picture shows the hospitable front of the building, enhanced by a splendid oak which, with good fortune, stood in just the spot to make the approach attractive. The grounds surrounding Southerland are improved in typical Georgia manner.

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THE SUNKEN GARDEN.—Between the Palace of Liberal Arts and the Palace of Mines and Metallurgy, from the angle of the East Lagoon to the foot of Government Terrace, lies one of the most admired of the landscape achievements. It is the Sunken Garden. An artificial lake was here before the World's Fair builders began. A part of it was utilized for the garden. From the walkways alongside the exhibit palaces on either side the grassy terraces drop down several feet just as they do elsewhere to the lagoons. But instead of a surface of water between the terraces there is an expanse of lawn and flower beds. The garden is in width one-half of the three hundred feet between the palaces. It

is seven hundred and fifty feet long. To pass across from palace to palace one must go down several steps, traverse a path among the flower beds, and then climb several steps. The garden is seen from above. This being the case the landscape artist pursues what he calls a tapestry or carpet method to produce the desired impression. There are fountain groups at the ends of the garden. Midway is a pond for aquatic plants. With the flowers in the full of bloom the Sunken Garden, upon which the visitor looks down, presents a picture of extraordinary beauty. One of the never-to-be forgotten views is to be obtained from the steps of the Government Building. This commands the entire length of Sunken Garden.

LOUISIANA PURCHASE E. R. P. C.

WITHIN THE CABILDO.—The State of Louisiana did more than reproduce the old government house of the Province of Louisiana where the transfer took place. To the World's Fair were brought and put on exhibition priceless historic relics to honor the centennial of the act which has been described as of importance second only to the Declaration of Independence in the history of the United States. A feature of the celebration of Louisiana Day at the World's Fair was the repetition of the ceremonies of transfer. Descendants of the men who performed the original ceremonies were selected. They assembled about the identical desk,

shown in the picture, upon which were arranged the momentous papers on the 20th of December, 1803. The acts performed on that historic day by Loussat, by Claiborne, by Wilkinson, by Stoddard, representing France and the United States, were re-enacted. The portrait of Loussat is shown above the old desk. Loussat was the colonial prefect who took possession of Louisiana from Spain for France on the 30th of November, 1803. He was governor until the 20th of December when he transferred the Province to the commissioners and army officers of the United States. Between the picture and the desks hangs a photographic copy of the Treaty of Purchase.

LOUISIANA TERRITORY, U. S. A.—The actual transfer of Louisiana to the United States on the 20th of December, 1803, was in two parts. A little group of officials gathered about a desk in an upper room of the Cabildo. The papers were signed and witnessed by them. Then the Marquis Pierre Clement Tonsat, General's Claiborne, Wilkinson and Post, Captain Stoddard and the others, proceeded to the balcony in front of the Cabildo. The legal part of the ceremony had been performed. The spectacular features were to come. Drawn up in front of the Cabildo were the French soldiery, only a small guard, for the occasion was one of

good feeling and of enthusiastic peace. Facing the French guard were the citizen soldiers of New Orleans with cross belts and guns but rather irregular in the matter of dress. They were about to ratify, by their own act, the transfer of the allegiance which had been signed away by the representative of the King of France a few minutes before. The spirited picture tells the story. The French flag floated at the top of the staff. The guns of these citizens in hats of various shapes volleyed. Down came the Tri-color. Up went the Stars and Stripes. The French guns rattled the salute. Men swung their hats and shouted. The Purchase was an accomplished fact,

NEW YORK.—The empire State is represented by one of the most imposing structures ever erected at an Exposition. It has a front of over 300 feet on Commonwealth Avenue. It stands on an elevation in the most beautiful part of the grounds. On one side stretches the high plateau, heavily wooded, and on the other is a long gentle slope of lawn with forest trees scattered over it. The building is on a podium or promenade enriched with balustrades and vases. The design is colonial. Through the center is a hall sixty feet wide. This hall extends to the full height of the building, being arched and domed, having galleries around the second story. On the right of the rotunda is a great state room

sixty feet long and fifty feet in width. The other portions of the building are subdivided into suitable rooms for recreation for business purposes. The architect evidently had in view the uses of the building for hospitality upon a scale commensurate with the dignity of the state. New York does not forget her relation to the Louisiana Purchase. There is a wall inscription reading "Robert R. Livingston of New York, Minister to France, 1801-1805, inaugurated the negotiations for the Louisiana Purchase and was the first to sign the treaty." In the gallery of the second floor is an organ which cost \$50,000 and is used for recitals. The sculpture includes a fountain which represents "A River God Controlling His Sea Horses."

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TEXAS.—The Lone Star furnished the idea for the architect of the Texas Building. The structure is in the shape of an immense five-pointed star with a dome rising one hundred and thirty-two feet from the ground. In every way the building suggests the immensity of the Lone Star State. The five points necessitate ten walls. At the base of every point is an entrance approached by a flight of steps. The entrances have heavy vestibuled doors. The panels of glass in these doors are in the form of a star. The center of the building is a large rotunda, seventy-five feet in diameter. In the rotunda are massive columns. Opening upon the rotunda are the rooms of the commissioners and the general

manager, the reading rooms, the ladies parlor. The rooms on the second floor are furnished in native woods and marbles of Texas. The building measures 274 feet from point to point of the Star. Panels between the first and second story windows bear the names of distinguished Texans. The double columns with arches at each of the five points stand for the five leading industries of the State. Supported by these columns, above the cornice, on paneled bases, are statues of the heroes of Texas history. The decorations of the entrances are pleasing. Texas chose a location away from the Plateau of States. The site is near the Palace of Art with views of the domes and towers and obelisks of the other exhibit palaces.

THE CASCADES AT NIGHT.—Against the darkness of night the Colonnade of States and the Cascades stand out as if built of light. The old form of illumination trimmed or outlined the buildings. The new form gives to the entire buildings or other construction the appearance of glowing color. It is as if the magic of architecture had created and put in place columns and arches and statuary and towers and whole buildings of light. There the creations stand in incandescent forms. The effect is presented. How it is produced is hidden. The mystery when the colonnade, Festival Hall, the pavilions and the statuary are made to assume one color while at the same time the rushing water of the cas-

cares is compelled to assume a different and strongly contrasting tint. The water by turns may change under the influence of the projector lamps from Molten silver to a variety of colors. The rest of the terrace may be emerald or golden. The illumination is under complete control so that the transformation from one color to another may be produced by a slowly dissolving process. Effects are prearranged and announced. A program of varying illumination night after night is made possible by this treatment. In the midst of midnight darkness the scene of the cascades is made to appear with the brightness of noon day. Thereby is presented a sight before which the camera fails. It is beautiful and impressive.

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NEW ORLEANS IN 1803.—To those who take an interest in historic things there is no place at the World's Fair more satisfying than the rooms of the Cabildo, the replica of the building in which the transfer of sovereignty of Louisiana took place in December, 1803. A picture of New Orleans as it was when the transfer occurred is one of the relics. Photographic reproduction is given herewith. The picture bears the name of the artist and the date of the painting. It is well authenticated and its accuracy is vouched for by those versed in the history of Louisiana. At that time, as is apparent from the picture, New Orleans consisted of little more than a fringe of business houses along the river

front, protected by a levee from overflow, with residences scattered among the palmettoes and palms. The American flag is flying and, true to history, shows the number of stars to correspond with the states which had been admitted to the Union at that time. The Cabildo which was the House of State a hundred years ago, was located beside the Cathedral, the towers of which appear in the center of the picture. Among the relics in the Cabildo are several articles which were there when the transfer of sovereignty took place. The portraits of early Governors of Louisiana when it was a province of Spain are hanging on the walls. An especially fine painting of Laussat, the Colonial Prefect, is in the collection.

GENERAL PARADE, BRITISH-BOER WAR.—One of the inspiring scenes of the British-Boer War Spectacle is known on the program as the "Parade." Drawn up side by side are the men who were only recently waging a desperate contest in South Africa. The British who fought for "King and Country" occupy one part of the field. Beside them are the Boers who fought valiantly for "Land un Volk." This parade of combined forces is the opening of the performance. On the British side are the representatives of Canadian, Australian, Scottish and English military organizations. The Boers have with them bands of Kaffirs from South Africa. They are officered by their famous generals

Cronje and Viljoen. With the troops are shown the mule and ox wagon transports, the artillery and the ambulance corps. The picture does not embrace the entire force on parade; it shows Staat's artillery in the foreground. In the rear are lines of both British and Boer mounted troops. In front is the veldt; in the rear is a range of mountains. Following the Grand Parade, as presented in the picture, the entire contingents of both sides march in review. Then come a series of military sports and horse racing. These precede the serious and thrilling battle scenes. In one corner can be seen a part of the town of Colenso which gave the name to one of the famous battles of the British-Boer War.

CELEBRATING THE VICTORY OF COLENZO.—The camera has caught one of the most spirited scenes of the Battle of Colenso as portrayed in the British-Boer War Spectacle. The time is immediately after the defeat of the British. The Boers have swarmed out of their hiding places in the kopjes. They have crossed the plain to the captured guns, have climbed the caissons and are celebrating the success with "Three Cheers for the Boers." Standing on one of the caissons a Boer waves the colors while from another of the captured pieces a typical follower of Cronje waves his hat and shouts lustily. It is to be remembered that the men participating were actors in the real battles they now fight

over with blank cartridges. Cronje who surrendered at Paardeberg, rides upon the field after the white flag has been raised and with escort passes through the lines of British troops followed by his men. The Boer women and children with the spans of ox wagon transports follow. The Boers have their ten minutes of victory at Colenso, as shown in the picture. Before the performance is over bugles are sounding "cease firing" at Paardeberg and the British are sending in their terms under the white flag to the Boers. The realism is carried out to the details so that when the British troops line up in guard of honor after the closing battle an excellent imitation of Lord Roberts in a Cape cart is driven upon the field.

MICHIGAN.—The Plateau of States is traversed north and south by two main avenues, Commonwealth and Federal. On east and west lines these principal thoroughfares are connected by Colonial and Constitution Avenues and Government Terrace. Upon these avenues which depart from straight lines and conform to the slopes and inequalities of the Plateau are the half hundred State and Territorial buildings. It is quite proper that Federal and Commonwealth, extending westwardly from Government Hill, should be the main arteries of the reservations of the States. The Building of Michigan is in a group with Washington and Louisiana, fronting upon the Government Terrace. Of Colonial style of

architecture, the building was planned for the comfort of those who make use of it. The double verandas are evidence of the intention to make utility the chief consideration. At the same time there has been produced a building which, in attractiveness, is not excelled by any State structure on the grounds. Contributions of material from Michigan manufacturers enter largely into the construction so that the building is not only a house of comfort for Michigan people but an exhibit of Michigan resources of Michigan manufacturers to visitors. That the plans were well conceived has been demonstrated by the successful use of the Michigan building for some of the most notable functions on the Plateau of States.

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PALACE OF MINES AND METALLURGY AT NIGHT.—The Exhibit Palaces are distinctive by night as well as by day. In regard to several of the buildings it may be said that the illumination strengthens the architectural character. Of the Palace of Mines and Metallurgy especially this is true. When the plans of the building were taking form at the hands of the carpenters and staff modelers there was wide difference of opinion on the part of the public as to the probable outcome. Upon the completed Palace with its wide overhanging eaves, its tiled roof, its deep colonnades, its immense worlds requiring support from a whole circle of Atlases, its towering obelisks, there was but one verdict

and it was approval. Mines and Metallurgy came into great favor with the discriminating observers of World's Fair Architecture. The full measure of admiration was not attained until the lights were turned on. For half an hour as the shadows deepen the Exhibit Palaces are in darkness. Then specks of light appear dimly outlining the columns, the towers, the domes, the entire facades. These slowly strengthen until the full flow of the electric current produces the Palace built of light. Perhaps the most striking of the transformations thus wrought is in Mines and Metallurgy. The picture gives but a hint of the wondrous appearance of this Palace when its thousands of incandescent lights are glowing.

THE NAVAL BATTLES.—A realistic representation of modern naval warfare is given upon a miniature ocean. Battleships and cruisers, torpedo boats and torpedo boat destroyers built in careful imitation of well-known fighting vessels appear upon the scene, manoeuvre, advance, retreat and fight the battles. They range in size from the torpedo boats of twelve feet to the battleships of 21 feet in length. They are built of steel; the gun equipment corresponds to that of the actual war vessels. Flags, signals and searchlights are utilized. The audience sits in the amphitheatre looking down upon the little ocean with cliffs and forts opposite. The ships appear, form in columns, and go

through various naval manoeuvres with precision. Among the evolutions are those known as "single line ahead," "double line ahead," and the "gridiron." Then comes the attack on the forts, with the discharge of guns of sufficient calibre to be heard in all parts of the World's Fair Grounds. As the battle progresses the fleet advances to the attack on the shore batteries. A general engagement follows. A shell strikes a powder magazine and explodes it. Two of the ships are blown up by torpedos. One of the battleships receives a shell and is torn to pieces, bursting into flames. Following the battle the victorious fleet is reviewed by the admiral. The little battleships bear the names of their prototypes in the navy.

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SOUTH DAKOTA'S WORLD'S FAIR HOME.—In a group on the slope southward from Cascade Gardens, with Texas and Kentucky and Oregon for near neighbors, is located the building of South Dakota. The pavilion is a structure of two stories having a front of 86 feet with large porticos at the entrances. The original intention of the South Dakota people was to construct a "corn palace," making the outer walls of corn rather than of staff. This plan was modified and the use of agricultural products for architectural decorations was confined to the interior. In the main reception hall of the building the walls are almost entirely hidden with beautiful designs made from corn and other grains.

The decorations include heads of animals constructed from the grains of the state. Even the ceiling emphasizes South Dakota's agricultural wealth. The picture gives a very good idea of the pleasant surroundings of South Dakota in lawn and flowers and oaks. A short distance from the site is The Gulch in which South Dakota has a gold reduction plant treating the ores of the Black Hills. This plant includes a stamp mill, and the processes illustrated are those of handling the free gold with amalgam and the refractory ore with cyanide. This is said to be the only exhibit of the cyanide process ever made at an exposition. It is expected that this plant will reduce several hundred tons of ore during the Exposition.

THE SOUP OF THE POOR.—As representative of the best work of the Argentine artists, the National Museum of Fine Arts at Buenos Ayres loaned for exhibition at the World's Fair, a painting bearing this title. The painter is Reynaldo Giudici, Member of the National Commission of Fine Arts, Buenos Ayres. The scene chosen is a home of the poorest class in Venice. A bowl of soup to each member of the family constitutes the meal. All ages are represented—the little child, the workers of middle age, the grandfather. The clothes and the surroundings tell of poverty. There is no pretense of a meal in the usual forms. No table has been set. No tableware or dishes are in use beyond a

bowl and a spoon for each. The soup kettle is steaming. Several fragments of loaves of bread are heaped on a shelf. One of the men has raised the bowl to his lips to drain the contents to the last drop. A little child with appetite still unsatisfied looks longingly for more. The old grandfather is in the act of rising from his chair, perhaps to re-fill his bowl. While the scene speaks of scanty living, it does not present evidences of crime or dissolute living. The clothes are worn and patched and shabby. The features are coarse. The hands are grimy. The picture tells of toil and hard earned living. The artist from the Argentine has presented a scene that, in its naturalness appeals strongly to the sympathies.

LIBERTY BELL AT LOUISIANA MONUMENT.—The historic Liberty Bell has traveled from its shrine at Independence Hall many thousands of miles.

It has been a welcomed and an honored feature at Expositions and other patriotic gatherings in this country during the past half century. But not until it was brought to the World's Fair at Saint Louis had it crossed the Mississippi. The Bell was received at the gates by one of the largest and most impressive pageants in the history of the World's Fair. It was escorted through the grounds along road ways lined for miles by throngs composed in large part of 80,000 cheering school children. Before

being taken to its resting place in the rotunda of the Pennsylvania building the Bell rested in front of the Monument. There in the presence of many thousands of people the President of the Exposition, David R. Francis, extended welcome to the Bell and to its escort, the Mayor of Philadelphia, and the Committee. Liberty Bell passed upon the record as one of the most glorious of the 184 days of the World's Fair. Nowhere else, in the judgment of those who had traveled before with the treasured relic, had greater or more fitting honor been paid it. The picture shows the arrival of the Bell on the decorated float with a guard of Philadelphia policemen.

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NEW MEXICO'S QUAIN BUILDING.—The architectural diversity of the World's Fair grows upon acquaintance. The visitor realizes at the outset that there are many styles of buildings. There is no sameness in the exhibit palaces. Each has its distinctive character. This is apparent upon first sight. But as the visitor walks about the two square miles of territory and along the sixty-five miles of roadways, day after day, the impression of the diversity in construction increases. It applies to the smaller structures even more strongly than to the larger. No two state buildings are alike. Each is of its own class. Upon the Plateau of States one comes upon surprises, often after it has

seemed as if the architectural variety of the World's Fair had been exhausted. On Federal Avenue at the intersection of Constitution Avenue is one of the notable and agreeable discoveries in the quaint building erected by the territory of New Mexico. The Government of New Mexico, as a reminder of its interesting and ancient civilization, antedating settlements on the Atlantic Coast, has erected a building of the Mission style, with its regulation absence of cornice and its severe plainness of walls, whether of masonry or of adobe. The building is among the smaller class, as becomes a territory, but it is handsomely furnished and contains many evidences of the territory's wealth in precious ores and beautiful gems.

THE IMPERIAL JAPANESE GARDEN.—With the building material brought from their own country, with the trained dwarf trees, results of many centuries of development in their own landscape art, the Japanese have produced upon a hillside one of the most attractive garden spots at the World's Fair. In detail it is accurately typical of Japan. The little hills and waterfalls, the miniature lakes and bridges, are characteristic of that country. The flowers and vines and shrubbery are selected as far as possible from those familiar to Japanese eyes and help to make perfect the reproduction of a Japanese garden. In the principal Japanese pavilion with its curved roofs was used the building

material brought from Japan. The native carpenters followed a style of architecture 400 years old, known as Daimyo's Goten. The roofs project one above another. The building looks strong and substantial and at the same time is gracefully symmetrical. The building shown in the picture is the Observation Cottage modeled after a garden house of the Shogun residence in the Tokugawa Dynasty of 200 years ago. In the distance is seen the Observation Wheel, necessary to a comprehensive view of the World's Fair. Beyond the Observation Cottage rises the south front of the Palace of Machinery. Upon the lawns and about the little waterways are pieces of out of door sculpture brought from Japan.

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PALACE OF FISH, GAME AND FORESTRY.—Of attractive title and pleasing facade this palace has a character in exposition architecture all its own. It has neither dome nor tower. Simple gables at the ends break the roof line. The eaves line is fifty-eight feet. The other palaces are uniformly sixty-five feet to the eaves. But Fish, Game and Forestry stands on a terrace and is reached by flights of steps, a situation which tends to enhance its appearance. The construction was planned with special reference to the exhibits. Great windows let in a flood of light to which monitor windows breaking the roof contribute. Posts and trusses are so arranged as to subserve the uses of the Palace.

There is a central nave eighty-five feet wide. In one part of the building are sixty great aquariums. In another part is a pool fifty-five feet long by twenty-five feet wide in which the large fish have abundant room. From the rustic bridge crossing the pool there is to be seen an immense panorama giving a view of eighty miles of forest and mountain, valley and brook. In ponds enclosed by cage wire aquatic birds are shown. A marine basin forty feet in diameter filled with salt water shows a collection of the inhabitants of the ocean. Pavilion after pavilion is occupied with exhibits pertaining to fishing and hunting. Woods and uses of them are shown in manifold forms. The Department is one of the most frequented.

MAINE.—In the heavily wooded part of the World's Fair site, where the surroundings are in harmony, stands the building of Maine. It is an immense log cabin. The material was brought from Maine; the roof is covered with shaved shingles from Maine. Westerners accustomed to log cabins of homestead dimensions, are amazed at the proportions. The Maine cabin is two stories in height. The entrance in the center opens into a spacious hall. This hallway is forty feet long by twenty-four feet in width. At the end of it is a huge fireplace built of stone with old-fashioned settees on either side. A gallery over the entrance doorway connects the two wings on the second floor. On the right of

the entrance is a staircase to the upper floor, constructed of logs and poles. On the left is the information bureau and the offices of the Commission. Beyond the information bureau is a room forty-nine feet long provided with a stone fireplace. The cabin is 140 feet long by 63 feet in width. The timber was cut in Maine; the building was put together there, taken to pieces, brought to the World's Fair grounds and reconstructed by Maine lumbermen. It is intended to illustrate outdoor and camping life of the Maine woods. By displays of various kinds the hunting and fishing attractions of Maine are comprehensively presented. From the second story an extensive view of the surrounding woods is obtained.

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TEMPLE OF FRATERNITY.—A movement, entirely new in connection with expositions, takes the form of a magnificent Temple of Fraternity. Very near the center of the World's Fair site this temple has been erected by contributions from fraternal and beneficiary orders having a combined membership of more than three millions of people. More than fifty distinct organizations participated in the creation of the Temple of Fraternity. Each organization has its headquarters. The site is one of the most beautiful of the wooded hills. The main building has a length of two hundred and twenty-five feet and a width of sixty-five feet. It is surrounded by a wide piazza. There are three stories

besides the basement, giving forty large, well lighted rooms. The third floor has two large assembly halls, each having seating capacity for one thousand persons. Corridors from end to end of the building supplement the great rotunda on the first floor insuring constant circulation of air. The rotunda is the meeting place. It is made a Hall of Fame by portraits and trophies of the societies. There are reception, smoking, reading and writing rooms, a nursery, a barber shop, a branch post office, telegraph, telephone and messenger stations, a hospital ward, a checkroom and information bureau. The first floor apartments open upon the piazza. The second floor rooms look out upon a spacious balcony,

VILLA OF ITALY.—The home of art is worthily represented in the National building of Italy. This building is described as typical of the best epoch of Rome. The pavilion is one story. Its interior, aside from smaller rooms for the offices of the commissioner general and staff, is devoted to a salon with stained glass windows. This is used for entertainment. Projecting fifty feet on the western end or front is a semi-circular apse or dome, the outside decorated with coupled Corinthian columns. Milan furnishes the stained windows and other industrial centers of Italy supply the ornamental wrought iron work. The pavilion is but part of the villa which occupies a space one hundred and

fifty by ninety feet. Approach to the broad flight of steps leading up to the pavilion is through a garden flanked on the sides by a wall ten feet high. This garden is entered through a peristyle of Ionic columns. Stately balustrades are ornamental features of the enclosure. Standards one hundred feet high with bronzed victories flank the stairway to the pavilion. Sculpture and decorations increase the artistic impression. Even the staff work on the villa seems to reach unusual perfection in molding and finish. Marble is imitated. Models of Roman sculpture are reproduced. Many of the staff workers at the World's Fair are Italians; their national pride has produced the very best for the villa of Italy.

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THE BABY ELEPHANT AND ITS MOTHER.—The popular pet of the aggregation of animals on the Pike is the Baby Elephant. This infantile pachyderm is said, to be the smallest elephant ever born in captivity. The average baby elephant, if put into a basket suspended from a scale, would register about 170 pounds, immediately after birth. The baby elephant of the Pike weighed 87 pounds when it was born on the 10th of May last. It came into the world while its mother was on ship board between Singapore and Hamburg, being enroute to the Hagenbeck Zoological establishment near the latter city. After five days rest at Hamburg, the baby elephant was started with its mother on the

journey to the World's Fair. The mother, it should be explained, weighs 8000 pounds. The little fellow arrived in good condition. While rather wobbly in movement and wild eyed, it goes through the daily exhibitions with great credit to the trainers and with entire satisfaction to visitors. Mother and young posed naturally and without restlessness for the camera. The Hindoo mahout took his position upon the back of the mother with every indication of pride in his charges. The baby elephant, when apprehensive of danger, takes a position very like that which a young calf assumes, hugging closely the side of the mother. The relative positions of mother and baby in the picture are interesting for comparison.

THE CAMPING GROUND.—A distinctive feature of the World's Fair of 1904 is the extensive provision made for encampment of cadets, national guards and semi-military organizations. Barracks, Model Camp and emergency sites provide accommodations of varied character for 5000 men. The picture shows, in the foreground, a section of the Model Camp. The Model Camp is provided with water and light and sanitary conveniences. It is maintained under the supervision of regular army officers. Its population undergoes change from week to week. As one body of soldiery moves out another takes its place. At times there have been from six to ten cadet schools occupying the Camp, enjoying

the full educational benefits of the Exposition. Troops have come from all parts of the Mississippi Valley, and in some instances from the Atlantic Coast and from the Pacific Slope. The picture shows one of the model dormitories of Washington University in the background. This dormitory during the entire summer vacation has been occupied to its fullest capacity by the professors and tutors of high schools and preparatory schools in the Mississippi Valley, who are the guests of Washington University, through arrangement made with the Exposition Management. On either side of the dormitory are to be seen sections of the fence surrounding the Aeronautic Concourse. Above the Concourse floats a captive balloon.

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THE BIRTHPLACE OF BURNS.—A Universal Exposition cannot be disassociated from the sentiment of peace and good will to all men. A Scottish Neuk finds fitting place in the World's Fair. The replica of the historic cottage on the Doon where Robert Burns was born is most appropriately the feature of the Neuk. Scotchmen planned, in the beginning of the pre-exposition period, the reproduction. The movement spread from St. Louis to other parts of the United States, to Canada and to Scotland. Not only is the cottage in exterior appearance true to the original. The contents suggest the lowly origin of the poet. They include many things to revive Scottish memory and to stimulate

Scottish pride. "The Burns Cottage," it is familiarly called. It is more than a reminiscence to visiting Scotchmen. It is a shrine for those of all nations whose hearts beat to the measures of :

"For a' that and a' that,
It's comin' yet for a' that,
That man to man, the world o'er,
Shall brithers be for a' that."

The Burns Cottage has a conspicuous location among the buildings in the Place of Nations.

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KENTUCKY.—On rising ground, just above the plain where the exhibit palaces stand, is the site of "New Kentucky Home." The legislature of this state was slow in recognizing the desirability of being represented at the World's Fair. Public spirited citizens organized, raised a large sum of money by voluntary contribution and completed this New Kentucky Home before an appropriation was made. When the legislature did act it was to follow the appropriation with an immediate trip to St. Louis for the purpose of dedicating the completed building. The New Kentucky Home is a structure to inspire pride. It abounds in porches and verandahs, from which are obtained views of many interesting

buildings and scenes. It has entrances on all sides. These entrances are flanked with groups of sculpture representing in symbolized form, mines, forestry, manufactures, agriculture and horticulture. By any one of the entrances the visitor comes immediately into a large reception hall sixty feet long with a hardwood floor. On the second floor the rooms at one end are arranged so that they can be opened into a large banquet hall. The building is three stories in height. From the third floor there are passages to outer galleries forming the roofs of the porches. The New Kentucky Home stands upon a blue grass lawn, in the wooded portion of the park, almost surrounded by oaks, Kentucky hospitality is dispensed.

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THE IGORROTES' OUTING.—With from six to ten thousand visitors daily, and on special occasions much larger numbers, the Igorrotes do not often see the World's Fair beyond the bamboo fence which encloses their picturesque but primitive village. On six days in the week they receive. On the seventh they return the calls of other World's Fair people, and also go upon excursions to foreign lands. The picture was taken on the occasion of a trip by the Igorrotes to go out and see some animals that they were not familiar with in the Archipelago. Governor Hunt, who has charge of the Igorrotes, conveyed the request to the management of the Hagenbeck Menagerie and the arrangement was made.

This was the first time the Head Hunters of the Philippines had seen an elephant. They expressed their amazement in their manner, and one of them immediately proclaimed his comment. He said "great pig with two tails," and the rest of the party nodded emphatically in appreciation of the description. The Igorrotes were not only permitted to touch the elephants, but were hoisted on top of them and allowed to ride. The picture shows the Hindoo mahouts standing at the heads of the elephants, with the Igorrotes perched upon the backs. The Igorrotes are in holiday dress, which consists of some additions to the *hai* and a string of beads around the neck, but no more clothing than is worn on week days.

TO THE NORTH POLE.—Upon Jefferson Way, the great east and west thoroughfare of the Exposition, at its intersection with University Way, is the point of departure for a trip to the North Pole. High on an ice pack is Peary's vessel, preparing for the long Arctic winter, with sails furled and lashed. This is the beginning of the journey. The full rigged ship is 180 feet long. The blocks of ice are scattered and piled around the ship and also encircle the building in which the voyage is taken. The building itself is of attractive architecture. The interior is an auditorium or, better, perhaps, a spectatorium. The stage is of water. This is said to be the first time that moving scenery has been

used on the surface of water. The voyager takes his departure from mid-stream, Hudson River, looking across real water to the city of New York. The ship does not move, but there is maintained an appearance of motion by the rapid disappearance of the city. Objects in the outer harbor of New York come into view and pass away, until the vessel seemingly enters the ocean. Atmospheric changes take place. The air becomes cooler. The light effects are altered. The brilliant green coloring of the Arctic night comes on. Great birds sweep through the air about the vessel. A grand display of the aurora borealis is given. Thus the voyage continues, revealing Arctic scenes, until the North Pole is reached.

THE ARCHITECTURE OF 1803.—In many ways the World's Fair conveys impressions of the radical changes which have come to pass in the United States since the Province of Louisiana was acquired by purchase in 1803. That the Universal Exposition celebrates a centennial of an event of the greatest import to this country is kept before the public by various exhibits. Not far from the Hermitage of Jackson, the Monticello of Jefferson's designing and building, the old Mission House of California, the Spanish building of Idaho, the great Temple of Fraternity and the palatial temporary capitol of Illinois, is a typical old Virginia homestead built in 1803 on the farm of Patrick Henry. The logs

chinked with clay, the old-fashioned wooden chimney, the split shingles, the horseshoe over the door, the gourd on the brackets, all are there. In the picture the old-fashioned split-bottomed chair is shown at the door occupied by a great-grandmother, claiming 101 years, knitting after the fashion of one hundred years ago. Carding, spinning and weaving with old hand machines are carried on for the amusement, and for impressions instructive as well, of the younger generation. Among the relics is a flint-lock gun two hundred years old which was owned by Governor Berkely and a chair brought over in the Mayflower. Out of place is the wire fence. More fitting would be the Virginia stake and rider of rails.

THE HOUR OF REST.—A painting full of life of the humbler sort, by Pio Colli-vado, is shown in the Argentine section of the West Pavilion, Palace of Art. It serves well to demonstrate the degree of excellence which the artists of the Argentine have attained. The National Commission of Fine Arts, Buenos Ayres, through the paintings and sculpture exhibited at the Universal Exposition has made a most favorable impression upon the world of art. It has shown the development in that republic of artists possessing both individuality and high cultivation. The collection is notable; it is surprising to many of the art critics of other countries. The Hour of Rest represents a group of workmen who

have stopped for their noonday meal. Two of them are eating fruit. Two others, the younger members of the party, are engaged in a friendly scuffle which pleases immensely the one whose face is in view. Perhaps he is being tickled. In the corner a controversy is in progress. One man has a book, the pages of which he is searching while his companion proceeds with an argument upon the point in dispute. In the foreground is the bed of mixed mortar, some of the contents of which have been splashed about upon the ground and upon the clothes of the laborers. The camera has not done justice to the careful detail of this scene. It does, bring out the facial expressions strongly. The picture has much merit.

IGORROTES SHOOTING THE CHUTE.—On the occasion of their visit to the Hagenbeck Menagerie, the Igorrotes missed nothing. They inspected all of the animals. They wandered through the entire enclosure. When they came to the Elephant Chute they insisted upon several trials of it. The chute is constructed after the general plan of shoot-the-chutes, but is intended for the baby elephants. Twice each day the little elephants are led to the top of the chute, put in an iron scoop and sent sliding down the incline for a plunge in the pool. The Igorrotes saw this tried on the elephants and immediately asked that they be permitted to go through the experience. The picture was

obtained just as one of the Igorrotes had taken his seat on the iron scoop, and was being started from the brink by three of the trainers of the Hagenbeck show. The shoot is made with increasing rapidity, and when the plunge is taken the water is thrown up in a column of spray. In the picture several members of the Igorrote party can be seen at the edge of the pool, viewing the descent of one of their party. The Igorrotes were in Sunday costume and needed no special preparation before they took to the water. The picture gives, besides the scene on the elephant chute, a very good idea of what is known as the Animal Paradise, where wild animals roam in, as nearly as possible, the conditions of nature.

LANDING THE CATCH.—Canada at the Universal Exposition of 1904 is to all practical purposes an independent nation. That Government is represented by a commission and has a national building. The exhibits are in sections, entirely distinct from Great Britain's. Canada at Expositions, as is well known, puts a best foot foremost in the exploitation of material resources and of opportunities to interest the immigrant and the capitalist. But at this World's Fair, Canada also has a section in the Palace of Art, which contains oil paintings and water colors showing what Canadian artists are doing. With the title of "Landing the Catch," McGillivray Knowles exhibits a work of much merit.

The scene is laid on the coast. The fishing smacks have just arrived with the products of the cruise for herring. They have moved into the shallow water. The transfer of the catch is in progress. Row boats take the fish in baskets from the larger vessels, to where the carts stand in a few inches of water to receive them and to haul them to the drying and packing grounds ashore. The whole community is assisting, the old men and children doing their parts in the harvest of the ocean. The sailors of the fleet have not yet had time to furl the sails. In the distance is the beacon light which has piloted the smacks to the harbor. The artists of Canada have generally selected their subjects from Canadian scenery and life.

IDAHO.—A bungalow is the style of architecture chosen by Idaho. The building is one story, the outer walls of cream color stucco and the roof red Spanish tiling. The ten rooms are arranged on the four sides of an open court or patio, suggesting the Mexican hacienda. The outer walls are plain, thus carrying out the impression of Mexican architecture. By reason of the contrast in color of walls and roof the building creates a pleasing impression as it is approached. The interior arrangement is interesting. Entrance is through the center of the main facade. From the passageway doors open into the various rooms. The north side of the building is given to the uses of the women of Idaho. It in-

cludes a reception room treated in various shades of sage brush colors. Beyond the ladies' parlor and retiring and dressing rooms and in the rear is a kitchen with a complete outfit of range and utensils. On the south side of the passageway and court are the reception room for men, a smoking room and the offices of the Commission. What is described as the largest single piece of silver ever taken from the ground is one exhibit of Idaho's mineral resources. This nugget weighs more than a ton. It contains sixty percent pure silver. Opals in the rough as they are found in the ravines of Idaho furnish the raw material for an interesting process. They are cut and polished and transformed into gems full of color and fire.

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CHIEFS OF THE LOUISIANA PURCHASE.—The last dress parade of the chiefs of the Louisiana Purchase is on. It takes place under scientific auspices. It is in the interest of history. Sanctioned by the great White Father the assemblage of North American Indians at the World's Fair is something more than the show of a season. The surviving chiefs of the leading tribes which once divided among them all of Louisiana save a few settlements along the Mississippi have been encouraged to come and to put on for what is probably the last great public occasion the war bonnets and the robes of state. They have erected their teepees and their council houses on reservations measured by square feet

instead of by ranges. Between these little reservations and the West, which was once theirs to the horizon, is the front of a great white building wherein the rising generation of the red race is at school. Late in the afternoon the Indian boys, bright-faced, natty in their blue uniforms, come out in front of the school building and standing between it and the teepees play sweet music. Stoical to the end, the old Indian puts on all of the feathers and deer teeth and blankets and is photographed in silent useless protest against the school and the band and the white man's road generally. There is something of the plaintive in it. Those shown in the picture are Chief Two Charge, Chief Yellow Hair and Chief Singing Goose.

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THE SOUTH FACADE OF MANUFACTURES.—From the terrace at the corner of the Palace of Electricity is obtained a complete view of the South Facade of the Palace of Manufactures. The picture furnishes an excellent illustration of the design by which the front of the Palace breaks midway its length by a slight angle, sufficient to give to Louisiana Way deflection from a straight course. The distance is sufficient to bring out the novel and distinctive sky line of the great palace, yet it is not so great as to dwarf or render indistinct the sculptural decoration. The Palace of Manufactures, occupying one of the most central and conspicuous sites, has been given a generous share of the sculpture.

One other claim to special admiration this picture presents is that it affords adequate conception of the magnificent central entrance through an arch, one of the greatest on the World's Fair grounds, rising considerably above the eaves line. The sculpture which surmounts and flanks the arch, together with the figures above the smaller arches, are easily distinguishable. The Bridge of Joliet is in the foreground, with a corner of the Palace of Education. Several of the decorative urns and columns which alternately ornament the parapet of the Grand Basin, are shown in the foreground. The picture offers strong evidence that the Exposition has not erred on the side of economy in architectural ornamentation.

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THE GARDEN OF FRANCE.—Under the chief gardener of Paris the landscape work about the National Pavilion of France, the Grand Trianon, was done. A grotto was constructed to represent the outcropping of a ledge of limestone. The blocks of stone protrude from the soil in picturesque manner. Water trickles over the rocks. Bridges lead from an island to the main land. Several works of art in sculpture are distributed about the garden. One is a "Lion seated on its Haunches;" this is in pink marble. "The Minuet" is a bronze. "The Girl with Flowers" is a white marble. To the American visitor the orchard of espalier trees is of great interest. These trees represent a practice in horticulture

scarcely known in this part of the world. Espalier fruit trees are the common fruit trees pruned and trained to assume strange forms. They are made into pyramids, spindles, vases and other forms. The apple, the pear, the peach, the apricot, the plum, are thus trained. Some of the espalier trees in the garden of France represent ten years training with the frame and the knife. Labels tell what is designed. Many varieties of roses and evergreens and other shrubbery were brought from France. With sunken logs the gardener has produced different levels in the surface of the garden. The pillars of the building which rise back of this garden are stained so artistically as to imitate pink-veined marble.

THE PIKE.—A happy hit in the nomenclature of the World's Fair is "The Pike." The title was selected for the street upon which the concession amusements are. The street is over a mile in length and, but for occasional cross-thoroughfares, is two continuous fronts of amusement structures as varied as the entertainments themselves. The street is paved its full width. Down the center of it is a row of highly decorated electric light posts. The view is taken from near the west end. It shows Battle Abbey on one side, wherein are displayed panoramic views of memorable battles; on the other is the station of the very extensive scenic railway system, said to be the most elaborate construction of

this kind ever built. Just beyond the scenic railway station can be seen the front of the "Cliff Dwellers, an imposing imitation of the canyon of Colorado. In the distance are the minarets of the mosque on the Streets of Cairo. There are represented along the Pike the peoples and the architecture of all parts of the world. The picture was taken upon a day of only moderate attendance. Ordinarily the Pike is a slowly moving mass of people, and the crowd is as interesting as the features within the buildings. An idea of the elaborate character of this branch of this Universal Exposition may be formed from the statement that the concessions represent an investment of between seven and eight millions of dollars.

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PENNSYLVANIA.—Overlooking Colonial Avenue the Keystone State has erected a building which classes with those of New York, Missouri and Illinois as among the largest on the Grounds. The facade on the avenue has a length of 226 feet. The depth of the building is 105 feet. The cost was \$75,000. While staff and plaster, temporary materials, constitute the exterior construction, there is within much elaborate and costly finish in native woods and stone. Porches with colonnade effects extend along the sides of the building. An immense square dome in the center covers a rotunda. The building is two stories in height. It has on the first floor beside the rotunda, a reception room for men, a

smoking room and office rooms. The grand staircase is one of the features of the building. On the second floor are a large auditorium and an art gallery. Forty portraits of distinguished Pennsylvanians are shown. In the rotunda are pictures of public buildings, park scenes and interesting features of Pennsylvania cities. The silver service made on the order of the State for presentation to the warship Pennsylvania is on exhibition. As becomes the producer of nearly half of the present mineral output of the country, Pennsylvania is a leading exhibitor in minerals. This position of mineral supremacy among the States is suggested as well by pictures and models and various displays in the Pennsylvania building.

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GERMANY.—The reproduction of the central portion of Charlottenburg Castle, occupying one of the highest points in the range of hills which extends across the World's Fair Grounds, is Germany's national building. The site overlooks the exhibit palaces. Charlottenburg Castle is one of the Emperor's palaces near Berlin. It was planned by a famous architect, Schlueter. The hill drops in front of the Castle at such grade as will allow the construction of terraces, adding much to the impressiveness of the architecture. The castle or pavilion is 160 feet in height. An arcaded walk connects the pavilion with a large German restaurant building. The grounds between the pavilion and the restaurant

will be utilized for a summer garden. The Emperor personally selected the castle as the structure to represent Germany at the World's Fair. In the building are shown special exhibits chosen by the Emperor. Several of the rooms of the castle are faithful copies of rooms as now decorated and furnished for the Emperor's use. The "Oak Gallery," the Brandenburg Chamber, the Stair Room and the vestibules are reproductions. An interesting feature is the Gobelin Salon. In the dome which rises above the main art pavilion is an observatory commanding a very general view of the grounds. The observatory also furnishes room for a chime of bells. A great searchlight in the tower is operated at night.

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THE GARDENS OF JAPAN.—Seven large buildings with a number of pagodas, all included in a large garden, go to make impressive and attractive the reservation given Japan. The main building or pavilion is a reproduction of "Shishinden," the palace of Tokio, in which the Japanese Emperor grants State audiences. There are, of interest scarcely secondary to the National Building, a Formosa tea pavilion, a Tea Articles Show structure, a Kinkaka tea house, a Japanese bazar, a commissioners' office building. Much of the material which entered into the construction, such as tiles, carvings and other distinctive features, were brought from Japan, whence also came carpenters, gardeners, and

other skilled workers to make of the reservation a typical part of Japan. There is no better or more attractive representation of a people in their industries, their pastimes, modes of dress, manner and methods of living—in their social observance and customs—in all the Exposition, than is afforded in these beautiful picturesque gardens. They furnish a most interesting study and attract more than ordinary attention, which is especially due to that people in view of the fact, at least in part, that Japan has in recent period dawned upon the world as a people great in peaceful avocations—in material progress—and heroic and enterprising in war. No part of the Exposition is more attractive than the Japanese exhibits.

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SABBATH EVENING ON THE GRAND BASIN.—The Act of Congress authorizing the Louisiana Purchase Exposition, prescribed that the gates should be closed to visitors on Sundays throughout the duration of the World's Fair. The Act is observed in letter and in spirit. The picture shows the Grand Basin and Jefferson Way to the Westward of a Sabbath evening as the sun is sinking. On week days this part of the World's Fair is the center of life and activity. People by thousands throng the pathways. Every seat under the trees has occupants. Scores of launches and gondolas are plying the waters. Enormous automobiles carrying from twenty to sixty people roll by noiselessly but for the

warning blast of the chauffeur. Flags are fluttering from hundreds of staffs. The myriads of incandescent lamps are beginning to glow. But this is Sunday evening. The pathways and bridges are deserted. Here and there a Jefferson Guard stands on post. An officer or an employe on business bent may be seen passing along an avenue. There are no other signs of life. There is no activity. The fleets of boats are moored to the landings under the charge of a solitary watchman. The fountains are not flowing. The surface of the Basin is a mirror. It gives back the outlines of the Palaces of Electricity and Varied Industries with close fidelity. The scene is one never to be forgotten by those who view it.

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IGORROTE TOWN.—When the Igorrotes arrived at the World's Fair the weather was cold and wet. Temporary quarters were given them in the great Cuartel shown in the background of the picture. The children of Philippine nature stood at the windows day after day looking longingly at the budding trees and the springing grass. When the Spring was, in the opinion of their guardians, sufficiently advanced and when the bamboo stockade, enclosing several acres of the Philippine Reservation, was in place, the Igorrotes were taken out into the sunshine. Their pleasure at the change was expressed in prolonged dancing. Forming into bands, or clans, these Indians of the Archipelago continued the performance

until compelled by those in charge to stop for rest. The picture shows the Igorrote women, wearing their short skirts and swathed in their serapes, occupying the centre of the dancing ground. Their part is to stand erect with outstretched arms, turning slowly about, rising on their toes and moving their feet slightly. They face the file of men, who are stooping forward and beating the pans. This file moves in a circle, headed by a leader who carries a shield and brandishes a spear. The dance is very much like that of some North American tribes, but more rythmical. The movement is very well illustrated by the several figures. The part which the women perform is to keep an accompaniment of time for the warriors.

AMES MONROE, Signer of the Treaty.—The manuscript of half a dozen pages which constitutes the Treaty of the Purchase of Louisiana has but three signatures. Neither First Consul Bonaparte nor President Jefferson participated in the formal closing of the negotiations. On the base of the Louisiana Monument is the scene of The Signing of the Treaty. It contains three figures representing the participants. Marbois signed for France; Livingston and Monroe for the United States. The First Consul did not trust Talleyrand, the head of his cabinet, with this transaction. He chose rather Marbois. Livingston was the American Minister to

France and through him had been made the urgent representations of the United States in support of contention for an open mouth of the Mississippi to American commerce, ocean and river. James Monroe had been sent by the Jefferson Administration as a special envoy to support the American Minister to Spain and the American Minister to France in the critical period of negotiations relating to the Mississippi. The statue of Monroe stands near the foot of the terrace, looking toward the fourteen gigantic statues representing the States and Territories carved out of Louisiana. The right hand rests upon the globe, the index finger pointing to the Territory purchased.

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NATURE'S COLOR SCHEME.—The tints of the mural painter are only part of the World's Fair color scheme. Along the walls of the exhibit palaces, in countless angles of architecture, around the statuary, the landscape artist has added from Nature's most enduring and contrasting color. Forest Park is truly named. Before the World's Fair was, the site abounded in growing vegetation. The gardener has trod closely upon the heels of the architect. A very notable feature of the Cascade Gardens and the terraces of the Grand Basin is the general use of century plants. Four car loads of the plants were utilized in effective places on the terraces. The plants are large; they were brought from the cam-

pus of the University of Notre Dame at South Bend, Indiana, having outgrown their surroundings. There have been planted in places most effective, sixty thousand shrubs, nine thousand trees, five thousand vines, and thirteen hundred evergreens. Much of this greenery is in clumps or fringes about the old ivory-tinted architecture. It veils the foundations, hiding defects and rising to heights of ten to twenty feet. Notable success has attended the transplanting of the trees and shrubbery. Three years ago the work was undertaken. It was carried on as the seasons permitted until the opening of the Exposition. It is a feature which performs no small part in the general impression of finished grandeur and loveliness.

INDIAN TERRITORY.—At the World's Columbian Exposition in 1893 there were represented by buildings fewer than forty states and territories. At the World's Fair of 1904 subdivisions of the United States participating number over fifty. This increase at St. Louis is fairly illustrative of the growth and development of the United States. Among the parts of this country that were not represented at Chicago was the Indian Territory. A decade ago this territory was little more than a dark spot on the map of the United States. It is a participant at St. Louis with one of the most pleasing structures on the Plateau of States. This is the result, in part, of effort by an organization of commercial bodies and

progressive citizens and, in part, of a contribution from the United States Government. The building is the first one seen from the State Building entrance to the grounds. It is two stories high ; covers an area of 109 by 72 feet. The structure has a flat dome with a span of 32 feet which is flanked by smaller domes. The entrance is between Doric columns supporting a pediment. The first floor is mainly occupied by a large lobby from which the staircase leads to the upper floor. Opening upon the lobby are several rooms used for exhibit and various exposition purposes. On the second floor is a large assembly hall with a stage at one end. The Territory's resources and population are well represented.

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THE AINU GROUP.—On the reservation of Ethnology, with its strange assortment of aboriginal architecture and peoples, there is no more interesting group than the Ainu. The members are shown in the picture. They came from Yezo, one of the northernmost islands of Japan. Perhaps they are akin to the strange peoples who came from Asia, crossed by the Aleutian Islands, wandered down the American Continent and founded the ancient civilization, traces of which today interest investigators in Mexico and Central America. The Ainu people are light of color. They are hairy. They are gentle and kindly. Their homes of straw have square holes for windows. American visitors insist on looking

from the outside through the windows, as if the Ainu home was a peep show, thereby greatly annoying these people. The northeast corner of the main living room is the sacred place according to Ainu custom. There the family treasures of bow and arrows, swords and spears are hung. A row of prayer sticks is planted in the ground at the hearth. These sticks are twigs of willow with branches of shavings attached. When the Ainu people dedicated their home at the World's Fair, they did it with such attitude and manner of prayer that visitors instinctively removed their hats. In drinking the Ainu men invariably use a mustache stick, with which they deftly raise the hair of the upper lip. The women tattoo their upper lips.

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RECEIVING DAY AT IGORROTE TOWN.—There are places and people of ordinary interest at the World's Fair. They divide attention. Few visitors see all or nearly all. One place, however, no visitor misses. Igorrote Town, afar off in a corner of the Philippine Reservation, draws everybody. Even the other curious and strange peoples, from every quarter of the globe, leave their World's Fair homes and go to see the Igorrotes. Every day in the week is receiving day with these good natured savages. The picture was taken on the occasion of the ceremonial call paid to the Igorrotes by one of the other Indian tribes. The visitors by way of doing honor to the occasion put on all of their

beads and bright colored clothes. They even covered their heads with gay shawls. True to their own traditions, the Igorrotes, that is to say the male portion of the community, in honor of their callers, did the opposite thing. They undressed and proudly presented themselves in all of their muscular glory. The picture shows the receiving line and the calling line, hosts and guests, garbed or ungarbed, in strict accordance with etiquette from the two points of view. The satisfaction on both sides, that the right thing has been done, is manifest in the countenances. The visiting Indians occasionally comment adversely upon the appearance of the Igorrotes. The latter view the contrast in fashions with good humor.

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THE MAMMOTH BIRD CAGE.—While the United States Government has one great structure costing nearly \$400,000, larger than the United States Treasury, that is by no means the only building containing government exhibits. The fish pavilion is of imposing architecture, located south of the main building. A little distance farther in the same direction is "the bird cage," as commonly called by World's Fair visitors. It occupies a valley among the trees. The cage is 200 feet long. Its width is 100 feet. The height is proportionate and sufficient to include forest trees of considerable size. Through the center of the cage, from end to end, is a passage which brings the visitor within close range to

view the feathered community. The interior of the bird cage has its installations with special reference to the comfort of the living exhibits. Four basins of concrete are for drinking and bathing. The largest of these is an ellipse twenty by thirty feet. The basins are on different levels and connected by a narrow cascade. Thus the birds are given facilities to choose between a shower and a plunge bath. Trees and shrubbery, in addition to those already there, were planted to give variety of perches and hiding places. For those members of the feathered tribes preferring the open there are dead trees bare of foliage. The birds number more than one thousand, representing almost as many characteristic varieties.

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EVENING ON THE TERRACES.—Between sunset and the coming out of the hundreds of thousands of incandescent lights, there is an half hour of deepening twilight in which the scene embracing the Terraces and Grand Basin takes on new and impressive beauty. The lawns and the foliage assume deeper color. The old ivory tint of the facades becomes sombre gray. Through the arches of the lofty colonnade of States appear the patches of the Southern sky. The upper line of the Colonnade is silhouetted sharply. Each of the fourteen eagles, with outspread wings hovering above the statues of a Louisiana Purchase State or Territory, can be seen distinctly although the distance is more than one

thousand feet. The figure of Victory, on the apex of the dome of Festival Hall is another object brought out by the conditions of light and shadow. From the edge of the Basin, close to the foot of the Terrace of States, the geysers rise high in the air, the spray presenting a milk white appearance in the dusk. The surface of the basin ripples and throws back a reflection of light peculiar to the hour between daylight and dark. The human currents grow sluggish and quiet. It may be the hour or it may be the weariness of all daylight seeing, but at this time the people stand or sit quietly and talk low. Over the water come the tones of the singing gondoliers. It is an experience which belongs only to this period of twilight.

LOUISIANA MONUMENT.—With a base 55 feet in diameter, tapering symmetrically to the globe and to the crowning statue of "Peace" 100 feet above, the Louisiana Monument stands in what may be called truthfully the center of interest and of movement at the World's Fair. To the northward is the Plaza of St. Louis, with a width of 600 feet and a closure a quarter of a mile away in the form of the Alps of Tyrol. To the southward are the Grand Basin, the Terraces, the Cascades and the Colonnade of Louisiana Purchase States and Territories. All about appear the facades of Exhibit Palaces. "Peace" surmounting the monument is presented in the attitude of inviting all nations to the World's Fair,

typifying the formal invitation extended by the President of the United States. "Peace" stands upon the world which in turn is supported by four Atlases representing the forces of the universe. Upon a broad equatorial band are molded the signs of the Zodiac. At the base of the Monument, on two sides, are allegorical figures on Indian canoes standing for the conquest of navigation on the Mississippi and the Missouri. The south side the Monument is decorated with a magnificent group showing the characters, Livingston, Monroe and Marbois, signing the treaty of the Louisiana Purchase at Paris. On the north side is a rostrum from which, on ceremonial occasions, orations are delivered to great audiences.

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G **LIMPSES OF FAIR JAPAN.**—Not only the architecture and the landscape but the Japanese of various vocations and classes are found in Fair Japan on the Pike. This real Japan in life is what fascinates the visitor more than the buildings, the streets and the inanimate objects. It draws and holds the crowd. In the picture a procession from Fair Japan is passing along Louisiana Way. The camera has caught the attention of the throng focused on a carriage load of geisha girls. Two scores of these world-famed entertainers dance and sing in the tea houses of Fair Japan. Other native girls serve tea. A street of Asakusa reproduced has forty shops in which pottery workers, silk rug weavers, ivory

carvers, jewelers, painters, fan makers, candy makers carry on their industries and sell their wares. Upon the streets of Fair Japan are native acrobats performing. A Japanese military band plays. Jinrikshas, with strong and fleet men in harness, convey people to all parts of this Japanese City on the Pike, a novel and popular form of transportation. Japanese dogs, Japanese gold fishes, Japanese roosters with tails twenty-five feet long are among the animate curiosities. A fortune teller with strange metallic paraphernalia unfolds the future. The man who carves an image out of a single grain of rice performs his marvelous feat. Entrance to Fair Japan is by a gigantic gateway, replica of one three centuries old.

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LOOKING DOWN FROM CASCADE TERRACE.—With two points of view the public never tires. One is looking from Louisiana Monument over the Grand Basin and upward to the Colonnade of States. The other is the Cascade Terrace with the Grand Basin below and the vista beyond. The latter is the point of view from which the picture was taken. The fountain head of this cascade is above and behind. The widening flow passes under the cement walk of the terrace to reappear just below the parapet over which the principal group of visitors is gazing. Thence the water goes by successive leaps to make the final plunge into the Basin. This is the Central Cascade. The water gushes

out from under a hood twenty feet above where the people are standing. It spreads rapidly into a stream forty-five feet wide and fourteen inches deep. The last fall has a width of one hundred and fifty feet. At night the water passes over rows of incandescent lights which make it luminous. The statue of the charging buffalo shown on one side is the sculptor's strong expression of the idea of "Physical Liberty." The picture conveys an excellent impression of the magnitude of the Grand Basin. Beyond is the Palace of Education, the west front entire and half of the southern facade being well illustrated. More distant is the Palace of Liberal Arts and the Plaza of Saint Louis.

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ASCADÉ GARDENS.—From the shores of the lagoons and of the Grand Basin, broad flights of steps lead to the Festival Hall and to the Pavilions. The elevation is about seventy-five feet. The distance is five hundred feet. This permits an easy ascent with spacious landings at frequent intervals. These landings are favorite stopping places for the multitudes. It is seldom that they are not well occupied. Opportunity is given to rest; but more than that, the fascinating views from varying elevations tempt the World's Fair tourist to linger and prolong the journey from the plazas to the hilltops. Along these stairways are the Cascade Gardens. Between the Cascades, bounded by lawns, at the bases

of the many groups of statuary, are the lace work flower beds. The season changes, but by the providence of the gardeners the flowers of the World's Fair bloom in the spring, the summer and the autumn. They fill the air with perfume. The statuary and the architecture please the vision. Up from the plazas come the softened strains of melody originating at the various music stands. Moist coolness from the Cascades tempers the atmosphere. Still another sense is gratified by the odors wafted from the flower beds of Cascade Gardens. In the picture the stairway shown is the one which rises from the shore of West Lagoon to the West Pavilion. Festival Hall is in the corner. Adjacent to the statuary is an escalator.

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UNDER THE MAPLES ALONG GRAND BASIN.—Those who come to the World's Fair with anticipations of extraordinary landscape effects are not disappointed. Rows of maples and elms from twelve to eighteen inches through the trunks line the main thoroughfares. It is possible to walk in the shade of them for miles. The rich green foliage is not only grateful as protection from the sun in warm days but it effectually banishes the garish eyes-wearing effect so often associated with the facades of great exhibit buildings. Concrete and gravel walks traverse the spacious lawns under the rows of trees. Flower beds and shrubs vary the monotony, if that word can be used in relation to the trees

the grass and the walks. Flowering plants that present masses of color and bloom through the season have been chosen by the landscape gardener with good judgment. Perhaps it is worthy of mention that at this World's Fair, with its 1240 acres and its prodigality of landscape effort, the sign "keep off the grass" does not confront one at every turning point. Thousands of settees and chairs are placed under the trees and along the walks. They are free to the first comers. If a place to recline and to rest at full length is sought three hundred acres of natural woodland and forest grass is south of the Exhibit Palaces. Within the gates of this World's Fair the visitor finds every provision for sight-seeing with comfort.

IN NORTH LAGOON.—Water transportation at the World's Fair is made a feature. For the mile and more of lagoons travelled the visitor may take his choice of the electric launch, such as appears in the picture, of a gondola with a Venetian at the oar, or of a variety of strangely fashioned craft. He may ride on the back of "The Swan" or on the vertebra of the "Sea Serpent" or in "Cleopatra's Barge." The boats in making the entire circuit of the lagoons, pass all sides of the Palaces of Electricity and Education. The route includes full facades of Mines and Metallurgy, Manufactures, Varied Industries and Machinery, and gives comprehensive corner views of Liberal Arts and Transportation. At one turn

from the south into North Lagoon, which the boat in the picture has just taken, there is a fine view of the Sunken Gardens closed in by the west front of Government Building. In the picture the grand south entrance of Manufactures appears with half of the south facade beyond. The bridge which the launch is approaching is the Daniel Boone. In the distance are the towers of Varied Industries. The picture offers excellent illustration of the fascinating scenery along the entire route. So popular is the ride on the lagoons that the large fleet of boats is kept in continuous operation, at times several thousand sight-seers being afloat. The ride across the Grand Basin diagonally makes the route in its entirety a figure eight.

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VISTA OF JEFFERSON WAY.—One of the many views which prompt prolonged contemplation is to be had from the intersection of Grand Basin and North Lagoon. This stopping place is a favorite one with visitors. Seats are conveniently placed under the drooping limbs of the large forest trees. World's Fair sight-seers come out of the corner entrance of the Palace of Education, drop down upon a settee and remain for hours fascinated by the scene. Launches, gondolas and other craft approach the main landing every few seconds to let off and to take on passengers. The passing show on Jefferson Way is continuous. A fine front view is given of the groups of statuary, upon which the public

has bestowed the general designation of "The Pioneers." Beyond, and almost in the center of the picture, is the Bridge of DeSoto. It is named in honor of the explorer whose equestrian statue is a hundred yards to the north upon the Plaza of Saint Louis. For nearly half a mile Jefferson Way unfolds its grandeur. The thirteen hundred feet of Varied Industries' south front, in its entirety, is seen. Half way is the swinging colonnade with a screen of foliage in front of it. There is just a glimpse of the arches of the Palace of Transportation in the far distance. The scene in its entirety is the heart of the World's Fair. It is the center of interest. It is the place of commingling of many human currents.

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THE IGORROTES READY FOR THE DANCE.—Five uncivilized tribes are represented in the Philippines reservation. They are known as Igorrotes. But the Igorrotes are divided into the Bontocs, famed for fierce fighting qualities; the Cuyocs, who are very clever in mining and treating, by crude methods, gold and copper; the Tinguanes, soil tillers and especially growers of rice, sugar and tobacco; the Negritos, fish and fruit eaters; the Manguyanes, who are so wild and timid that little is known of them. In so far as practicable these families of the uncivilized tribes live at the World's Fair as they do in Luzon and the other islands. They have been induced to wear more clothes than they do

at home. The women are, for the first time in their lives, enjoying a vacation. There are no fields to be cultivated from sunrise to sunset. Doing a little needle work, smoking their pipes, they remain in their villages on the reservation apparently well contented. The children have an American toy which is quite the most wonderful and satisfactory object they have found in this country; it is the hand mirror. Life-long users of tobacco, the Igorrotes have made the acquaintance of the cigar since they came here. When they point to their mouths it is to express willingness to accept the American filler of peace and good will. One kind of physical effort the Igorrotes do not shun. They dance with untiring zeal.

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UTAH STATE BUILDING.—At the southeast corner of the Plateau of States just within one of the principal entrances to the World's Fair Grounds, Utah has an exceptionally fine site surrounded by large forest trees. The State has made excellent use of its opportunity. The building has for a near neighbor New Jersey's pavilion, which is a reproduction of Washington's headquarters at Morristown. The Inside Inn, one of the institutions of the World's Fair, being the largest hotel ever constructed for exposition purposes, is opposite, across Commonwealth Avenue. The Utah State Building is square and the first impression it makes is that of perfect proportions. The building is sixty feet

each way. It is two stories high. It has balconies upon four sides. There is no building of like size upon the Plateau of States which makes a more pleasing impression. Classic lines have been followed for the exterior. The architect in giving to the four facades equal prominence and distinction has shown his comprehension of the character of the site. The location would not permit a back door and therefore the architect has given the building four fronts. The first story is divided into five rooms, the center being a large rotunda used as a reception room. On the four sides of the rotunda are balconies. The second story contains five rooms, one being used for displays of state art and historical collections.

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THE SCULPTURE OF ELECTRICITY.—The six towers constitute strong features in the facades of the Palace of Electricity. They rise in reducing sections until an apex is reached which furnishes the base for the figure of "Light." From the ground this figure appears of ordinary human size, yet it is seventeen feet in height. It holds aloft a star which is four feet in diameter. In the center of the star is an arc light of the largest size. The illumination of Electricity brings out this figure and the star with wonderful effect. Crouched at the foot of the erect figure of "Light" are the spirits of darkness trying to shield themselves from the glare of the great star. A theme of sculpture prevails in the

decorations of the Palace of Electricity. There are associated groups. One of these consists of an old man and two boys. It is designed to illustrate wonder at the Aurora. All faces are turned in the direction of the phenomenon. The expression is one of intense interest. The companion group is composed of a mother clasping her little children to her side as if to shield them from the terror of the lightning and thunder. These groups are thirteen feet in height. Each of the six towers is adorned with the three groups, making not only effective sculptural decoration from the artistic point of view, but suggesting harmony of design befitting the uses of the building. This harmony pervades the sculpture generally.

THE BUFFALO DANCE.—Four heroic groups of statuary placed at the head of the Grand Basin and facing toward the terraces and Colonnade of States are known in the every day talk of the World's Fair as "The Pioneers." They represent the conditions of the Louisiana Purchase region from the aborigines to the beginning of civilization. One of the groups is described by its title—The Buffalo Dance. It is composed of three Indians who are going through the figures of one of their wild dances. Viewed from any standpoint the impression made by the group is that of wild frenzy. Even the aged brave who is beating the drum is doing it with all his might. The dancers have assumed as much as possible

the appearance of buffalo. In one case the head and shoulders are enveloped in a robe, which trails behind. In the other case the head presents the horns of the buffalo with the war dress of the Indian. In his hand the dancer holds a bow ready for service. The dance is a rehearsal of the tactics required for a successful buffalo hunt before the Indian came into possession of fire-arms. In the view of the group given by the picture one of the Indians is crawling craftily in order to come within bowshot before alarm is taken. The other Indian is standing erect with head and shoulders thrown back, ready to discharge the flint-tipped arrow. The scene is typical of Indian village life one hundred years ago.

INDIANA. - At the junction of Commonwealth and Colonial avenues, occupying one of the most central locations on the Plateau of States, is the Indiana Building. Arkansas is on the opposite side of Colonial avenue while Iowa is the near neighbor across Commonwealth avenue. The ground rises from the avenue; the building is reached by terraces. The facade upon Colonial avenue is one hundred and thirty-five feet long. The main entrance is by a portico in the center of the north front. On the east and west ends are porches sixteen feet wide and extending across the ends of the building. Both before and after meridian time visitors in numbers can find refreshing shade on one or the other of these

end porches. Three doors open from the front portico into a lounging hall. This lobby for general use is fifty-two feet long and twenty-five feet wide, with lofty ceiling. There are rooms on the first floor for checking, for the custodian and for the post office. A wide stairway leads from the rear of the lounging hall to a landing beyond which is a reading and music room forty-three feet long. A lunch room is on the first floor below. A State reception room, fifty feet in length, on the second floor contains many interesting historical relics. The second floor also contains a Governor's suite and rooms for the commissioners and other officials. Over the grand staircase rises a dome of stained glass which is part of the roof.

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THE EAST CASCADE.—The operation of the Cascades is a subject of not only continuous interest, but of prolonged investigation on the part of visitors. Human curiosity prompts investigation from all points of view. The phenomenon is something novel. In the picture East Cascade is presented from a point on the Grand Basin directly in front of the last fall. The perspective fails to give a comprehensive idea of the magnitude, but it does show the successive falls. It is taken at the moment when the water is being turned on. The side jets from the groups of statuary are beginning to play. The fountains on either side of the last fall are spouting. To appreciate the magnitude it must

be remembered that the distance from the point of view to the "Spirit of the Pacific," which towers above the fountain head of East Cascade, is 500 feet; the elevation is about 75 feet. East Pavilion, which forms the background for the Cascade, is sufficiently large to accommodate 2,500 people. The section of the colonnade seen in one corner is 75 feet in height. Perhaps the best impression of the dimensions of the Cascade is given by the people on the various landings. This view shows how elaborate is the sculptural ornamentation from the fountain head of the Cascade to its last leap into the Grand Basin. In one corner of the picture is seen the tower and dome of the five-pointed building of the State of Texas.

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MANSION OF THE IGORROTES.—When our soldiers got out of Manila and began to occupy the interior of the island of Luzon, they made an American of a queer old fellow. He was discovered to possess property worth one hundred thousand dollars. This plutocrat of the tribe wore, when he made the acquaintance of fellow American citizens, a silk hat and a calico shirt. He is a resident of the Philippine reservation at the World's Fair. The picture shows his house on posts two or three feet from the ground, a mark of distinction and wealth. But the interior of the mansion contains little by way of improvement over the other houses of the Igorrotes, except that it has a board floor.

There is but one kind of physical effort in which the Igorrote shows zest; that is dancing. When the Igorrotes are not dancing, they squat or crouch on the ground. The women are swathed in two or three strips of cloth. The men, in some cases, conform to the customs of the United States, in so far that they consent to wear a shirt. Occasionally a Filipino hat of curious bowl shape is seen, but usually a narrow band passed around the crown of the head is all that is worn, its duty being to help keep the long hair in place. In the picture the fifteen Igorrotes have the foundation of a new house started. They have stopped work for a long noon-day rest. Only the dance signal could dispel the manner of languid interest.

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ABORIGINAL ARCHITECTURE.—The Department of Ethnology has brought together at the World's Fair many types of the Aborigines. These peoples are housed with fidelity to their customs. Building material, such as different tribes use in the construction of their houses, has been brought from all parts of the world. The Aborigines have been given space to build homes and to improve their reservations after their own ideas and in accordance with the traditions handed down through generations of their people. The picture shows one tribe at work upon a building of more than average size and of more than usual primitive detail. The association of these people with the buildings and the

utensils familiar to them all of their lives has important bearing upon the value of their presence in the Ethnological view. If they had been brought here and placed amid strange surroundings the naturalness of manner would have been wanting. As it is, the Aborigines go about their daily vocations, receive their visitors, and in various ways conduct themselves as if they were at home. They are seen at their best, or at their worst. The Department of Ethnology has endeavored to present them true to life and has succeeded as at no previous World's Fair. Not only are the living types of the North American Aborigines presented in numbers never before assembled, but from every quarter of the globe types are shown.

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HOUSEKEEPING IN IGORROTES' TOWN.—Very primitive is the life of the Igorrotes. With candor the Philippine Exhibit Board has reproduced conditions as they are among the uncivilized tribes of the Archipelago. An enclosure of several acres has been made by the erection of a high stockade of bamboo poles. Within this the Igorrotes live as they do in the Philippines. Houses of rough boards were constructed by Filipino carpenters, but without roofs. The Igorrotes have divided into groups, or clans, and have covered these crude structures with thatched roofs, subdividing interiors to suit their tastes. The Igorrotes do not occupy rooms in the American sense. They construct low

partitions in the buildings so that the visitor looks over and into what is very like a pen. The space is only a few feet square. A little straw thrown on one side is the bed. If a fire is wanted in the house, it is built upon the ground and the smoke finds the way out. As a rule the cooking is done out of doors by the rudest of devices, as shown in the picture. A pot, braced by a rock to give space underneath for fire, satisfies the Igorrote housekeeper. Fingers are used to turn the boiling meat. The fuel is pushed under the pot as fast as the ends of the sticks char. With a pen under cover to sleep in and a pot containing a piece of meat, the Igorrote is content. What to wear gives him no concern.

WATER PARADE.—Pageants upon the Grand Basin and lagoons have been among the most popular spectacular events during the Exposition. The picture shows one of these pageants taking place at midday, the cascades in full operation, the geysers spouting, the thousands of spectators crowding the terraces on either side. This water parade was the most beautiful feature of the celebration of Transportation Day. Craft of all nations participated in the procession and maneuvered, as the picture shows, in the Grand Basin with the Cascades, the Terrace of States and Festival Hall for the background. Transportation Day was one of the occasions of large midsummer attendance, as the mass-

ing of the people around the Basin indicates. Bringing up the rear of the procession was a fleet of the boats from the Philippines exhibit with outriggers, the boats occupied and propelled by Moros. They displayed the peculiar flags of the Sultan and the Dattos of the Samal Moros, a tribe which is famous for aquatic prowess in the Archipelago. Following the last of the Moro boats were canoes paddled by small boys from the tribe. The little fellows managed not only to maintain the frail canoes in place upon the water but to keep up with the procession although it was led by electric launches making good headway. In the column were gondolas, government life boats, and Indian canoes of various types.

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THE LAKE-DWELLING MOROS.—A community of the Phillipine Reservation which divides public interest with the good-humored dancing Igorot is that of the Samal-laut, or the Lake-Dwelling Moros. These people inhabit huts of nipa, bamboo and rattan. Their houses are on stilts driven into the mud of the bottom of Arrowhead Lake. Seemingly the foundations are insecure. But this is the construction which the Moros of the lake-dwelling tribe have carried on for centuries. It has withstood typhoons and earthquakes. The piling and the braces are so put together that they bend readily before the wind. To that is attributed the permanence of the architecture. The Lake-Dwellers

do not use a pile driver; they never saw one until they came to the United States. Their method is to raise the post to an upright position; one of the Moros climbs to the top and sits there while his fellow workmen move the post to and fro slowly, forcing it deeper and deeper into the bottom until it is reasonably firm, from their point of view. After the posts or piles are in place the superstructure of bamboo, rattan and nipa is put together but without the aid of a single nail. The parts are bound with fibre. The quality of elasticity in construction is one secret of the ability of the Lake-Dweller to meet storms without damage to his home. Samal-laut means in the Moro tongue, sea gypsies. The name is well chosen.

TELEPHONES IN IGOROT VILLAGE.—The wires run among the huts of the Igorot at the World's Fair. They run into them and follow a bamboo pole down to the receiver. There are three telephones in as many huts of the Igorot village. "Talking boxes" these children of nature call the telephones. Antonio, the chief of the Bontocs, the most warlike of the Igorot tribes, had not been long at the World's Fair until he had gained some idea of the wonderful "talking box." He gave the Philippine Exposition Board no peace until a telephone was put up in his nipa hut. There isn't any furniture to speak of in the place. Antonio's wardrobe is limited to the "string breech" of Igorot custom. He

has not developed any inclination for clothing. But a "talking box" he would have. He got it. And then it became necessary to make it talk at intervals in order to satisfy the chief. Some officer of the Philippine Exposition Board in the Ayuntamiento calls up the phone in Antonio's hut. Antonio at once leaves the dance or the dog feast to answer the talking box. "Who is there?" asks the officer. "Antonio," is the reply. "Come over to the Ayuntamiento, Antonio, I want to see you," is the message. Antonio with a look of rare satisfaction proceeds to the Government House. The officer gives him a good humored greeting. Antonio, goes back to Igorot town. His talking box is fulfilling its mission.

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GOVERNMENT TERRACE AND THE QUADRIGA.—How much the elevation of Government Terrace adds to the appearance of the United States Government Building is illustrated by this picture. The view is taken late in the afternoon and presents the northern and western facades. It shows the magnificent podium upon which many thousands of people can congregate without crowding each other. The view also illustrates the double approaches to the building, one consisting of easy steps the other of a gentle incline. A wealth of shrubbery in luxurious growth veils the construction work of the approaches. Fidelity to nature in her varied types characterizes the work of the

sculptors. DeSoto reins back, from the bluff overlooking the Mississippi, a Spanish barb. "The Protest of the Sioux" is flung from the bare back of a half tamed stallion of the plains. Remington's cowboys come down the Pike on bronchos. Above the dome of the Government Building a quadriga is outlined. The horses in the group are of a kind unfamiliar to most World's Fair visitors. They are the chariot race horses of centuries ago in Italy. Their heavy necks and shoulders qualified them for the heavy weight they dragged at high speed. This combination of strength and quick action is unusual. It is famed in the horses used today by Italy for artillery service, the descendants of the chariot race stock.

THE CARNAGE AT COLENZO.—Realistic in detail are the scenes on the battlefield of Colenso when the firing has ceased and the Boers are shouting over the victory. A horse hobbles on three legs across the veldt. The hospital corps bring to the ambulance the wounded. "Stretcher after stretcher is unloaded at the field hospital. In one case a leg is put in splints. In another the bandage is applied to a scalp wound. Out of the smoke comes the wailing sound of the pipes rather faintly. Two stretcher bearers appear. On the litter between them is the piper. One leg has been put out of action, but the wind and the fingers are all right and until he is laid down on the surgeon's cot the

Highlander plays away bravely. A squad of Boers marches forward guarding a group of captured artillerymen. One of the latter thinks he sees the opportunity to escape and starts. A shot is fired. The prisoner spins around and goes down in a heap. Horses lie prostrate on the field. Other horses, riderless, wander about. Scattered on the ground are the dead and the dying. The noise and the action and the glamor are supplemented by the carnage. The great amphitheatre does not ring with the applause of the thousands of spectators when the canvas curtains are drawn on this closing gruesome scene of Colenso. There is the realism in this part of the representation of war which does not inspire enthusiasm.

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AGRICULTURE OF THE PHILIPPINE ISLANDS.—None other of the several exhibit buildings of the Philippine Exposition makes such an impression of the resources of the islands as does that devoted to agriculture. It is a spacious structure built chiefly of bamboo and nipa with entrances of artistic framework. Within this, protected by the glass, are the orchids of the Islands, the rare and delicate blossoms as perfect as in the depths of the tropical forests. Hemp, in all stages of growth and in all stages of treatment as a product, furnishes many exhibits. It is the great crop of the Philippine Islands, the product last year being worth \$20,000,000. Manila hemp, as some American visitors

learn for the first time from one of the Filipino student guides, is of the species of the wild banana. From the rafters of the Agriculture Building trail long white festoons of hemp which seem as fine as silk. The manufactured exhibits from hemp are the more remarkable when it is explained that the most of them are made without machinery. Heavy wooden combs, used for reducing the fibre in the first stage of treatment, are exhibited, and near by them are the carts with the wooden wheels for transporting this fibre from the plantations into the towns where it undergoes the second stage of treatment, being twisted into ropes. The Filipinos, as the exhibits show, make rope of cocoanut, magney, and bamboo.

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THE PYGMIES AT HOME.—When the four Batwas and their four cousins of Baluba, Batatele, Badinga and Batubat lineage, had framed their houses and put on the sides the construction material was exhausted. Without roofs the community from the Congo country began their life at the World's Fair. The rains descended. The camp became almost a quagmire. The Pygmy folk were glum. To ameliorate the condition wagon loads of cinders were dumped beside the houses. But when Mr. Dorsey asked them to carry the cinders inside of the houses they stubbornly refused. Thereupon the counselor and friend gathered up his belongings and announced his intention to leave them to their

fate at the Universal Exposition. The little black fellows ran after him, caught hold of his clothing and exclaimed, "We be good." They went to work vigorously. When the cinders were spread they shook hands with Mr. Dorsey but left one of their number on duty in front of his tent to see that the "good man" did not leave them. These Pygmies are childish but smart in the childish ways. Artiba, the little cannibal, has the sharpened teeth of his tribe. He is twenty-eight years old and left a wife and two children in the woods when he decided to come to the World's Fair. In stature he is about as large as an American boy of seven. He has learned to hold out his hand to visitors and to say "Gim nick, show teef."

THE HOSTESS OF STATES.—Nothing has been overlooked to equip the Mansion of Missouri for its uses as the chief place of hospitality among the States. The warmest days of midsummer are relieved of their discomfort. A refrigerating plant installed in the basement has the capacity to reduce the temperature in the building to 70 degrees even when the mercury may be in the nineties outside. A twenty horse power motor operates a fan blowing air over frosted coils upward into the rooms. A thirty horse power motor runs the compressor which condenses the ammonia for cooling purposes. The Hall of State occupying the central part of the mansion shows notable mural decoration. The dome is forty-three feet in diameter. The inner surface is covered with paintings, executed on canvas and then placed. LaSalle is

followed by a retinue in the costumes of the period when the Province of Louisiana was explored. A large figure personifies France presenting the Key symbolizing the transfer of the Province to the United States. Indians are shown in combat with settlers. There are figures symbolical of progress, science, poetry, art, and finally, above all, a floating figure of Victory blowing a trumpet. Just where the base of the dome meets the walls of the rotunda are paintings illustrative of the pre-historic, the barbaric, the pioneer and the civilized periods of the Louisiana Territory. The formal opening of this state pavilion occurred on the third of June and was characterized by one of the most notable military pageants during the Exposition. Those who witnessed will never forget the scene when the West Point cadets marched by.

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THE CHAPEL IN THE VISAYAN VILLAGE.—The neatest, most industrious, most pleasing of the native villages on the Philippine Reservation is the Visayan. When the civilized, cultivated gentlewomen and gentlemen of the Visayan community settled in their well built houses of bamboo and nipa, put in operation their looms and factories and opened their bazaars, they asked for a church. The picture shows the chapel built for them. Regular services have been held in the little church. Neatness of attire and politeness of manner are prominent characteristics of the Visayans. All day long their crafts people, women and men, work before visitors, weaving the pine fibre into the beau-

tiful cloth which American women have long known as "pineapple grenadine." They split the bamboo into fine fibre and weave it into hats which rival Panama and sell for forty dollars apiece. They have on sale, of Visayan manufacture, dress goods and canes. They have introduced and made fashionable a swagger stick that every American young woman is dying for as soon as she sees it. Among the products of their industries are mats of bamboo fibre, baskets, embroidery and hats. And while the Visayan workers are as busy as can be in their shops the Visayan orchestra plays hour after hour, under perfect leadership, the best music of all nations. In a native theater Visayan talent entertains charmingly.

INDIAN STATION, WORLD'S FAIR.—The North American Indian, both as visitor and participant, is conspicuous at the World's Fair. Never before has there been gathered such representation of the tribes. At one time it was said that members of sixty-seven tribes were on the grounds. They come and go by hundreds. After the Intramural railroad had been built and the stations, with what was supposed to be adequate frequency, had been numbered, it became necessary to put in an additional station to accommodate the travel to and from the Indian School and those interested in it. To this was given the name Indian Station. The picture shows the station occupied by a number

of Indians. The School is attended by several scores of Indian boys and girls. A part of the organization is a full brass band, the musicians being youth from many tribes. In tepees and shacks and lodges of their own construction live families representing the wild Indian life. Thus is shown by comparison the century of evolution of the Indian in the Louisiana Purchase. Not less interesting than Indian participants are Indian visitors who come to the World's Fair to view it, just as white people do. They travel to Indian station to see in the camp what their ancestors were and in the school what their children will be. They are sturdy people and do not convey the impression that the race is dying out.

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THE FILIPINO MUSICIANS.—Against the bands of Europe and of the American Continent the Filipino musicians hold their own in popularity with the World's Fair millions of visitors. The Philippine Constabulary band numbers eighty-five musicians. Commands are given in English. American music is played. The constabulary, of which the band is the musical part, was organized three years ago by the Philippine Government when Secretary Taft was the Governor of the Islands. It is the military arm of that Government. The scouts are commanded by American officers in the regular army. The constabulary are officered in part by Americans, in part by natives, all drawing their

commissions from the Philippine Government. The concerts given by the constabulary band is a daily feature on the reservation. The music rendered is not, perhaps, as loud in volume as might be expected from a body of eighty-five musicians, but it is unusually sweet and harmonious, the time being perfect. No question of the musical talent of the Filipinos can be raised after this orchestra has been heard. The popular verdict is enthusiastic. Critics, however, make the point that the lightness and softness of the music by the Philippine constabulary band is evidence of less lung power than many American musicians would apply to their instruments. The quickness with which new music is acquired is wonderful.

THE DAMASCUS PALACE.—On International Avenue, in the Place of Nations individual enterprise has constructed a "Palace of Ancient Art," utilizing as a model, in part, an historic structure of Damascus. The motive for the erection of the building was to provide rooms for the famous Benguiat collection of antique and oriental objects. The collection is a large one and embraces many things notable. Some of the Persian and Syrian rugs are almost beyond price. One rug is of the finest Persian silk, flowered and designed in elaborate patterns. The coloring is done entirely with vegetable dyes. This art of coloring fabrics, which gave to the ancient rugs their enduring quality of tint, has been lost to

the world. The rug mentioned is 26 feet long and 17 feet wide. It was one of five sold at auction when the collection of the late Henry G. Marquand, President of the Metropolitan Museum of New York, was disposed of. The five rugs were purchased by Mr. Benguiat for \$100,000. An offer of \$60,000 for this one alone has been refused. A small rug, only 4 feet wide by 10 in length, is a great curiosity, having been taken from the Alhambra in Spain. The collection includes Greek, Russian and Bysantine paintings so old that history has not preserved more than the names of their painters. The picture of part of the interior of the Palace shows some of the treasures of the collection. Rugs of great value are upon the floor.

LANAO MOROS OF THE PHILIPPINE ISLANDS.—The day was a notable one in the Village of the Lanao Moros when the sultans and dattos of the tribe were induced to assemble on the little plaza and to stand for the photograph. This was a remarkable concession to the civilizing influence of the World's Fair, for from the time of their arrival in Saint Louis under guard to prevent deadly conflict with their hereditary enemies, the Samal Moros, these Lanao Moros had refused to be photographed and had remained secluded in their bamboo and nipa houses as much as possible. The sultans and dattos appear in the tight fitting silk trousers, but the picture cannot show the bright colors

of this chief garment in the Moro wardrobe. Spanish influence was impressed upon the Moros of the Archipelago. It is shown in their handiwork which produced breast plates and armor from the horns of the carabao linked with brass chains. Exhibits of this work are shown in the Ethnology Building. The weapons of Moros include the kriss, a steel sword both curved and straight, and a short heavy sword very like the all-service machete of the Cubans. The Moros hammered brass, made crude musical instruments and wove gray blankets. They inlaid silver in the handles of their weapons as the exhibits show. They had gunpowder and fire-arms with which they terrorized the seaports of the Archipelago.

TREE HOME OF THE PHILIPPINE ISLANDS.—High above the court of the Ethnology Building, in the branches of one of the tallest trees on the reservation, is the bamboo dwelling of a Lanao Moro. The Lanao people are the most timid of the Moros. Originally they built their houses in the trees for safety from wild animals and from their enemies. At the World's Fair they are not disposed to show themselves outside of their village, and most of the time they remain in their huts. An unpleasant feature of these Moros is the discoloration of their teeth resulting from the use of the betel nut which they cut up, cover with lime and chew like plug tobacco. The star of the Lanao Moro's

community is Mandae who has acquired a knowledge of the dialects and is recognized as an interpreter. He knows enough English to make his way about the Exposition and is very appreciative of American attentions. A characteristic of the Lanao Moros is the division into small clans each with a datto who flies his particular private flag in front of his hut with something at the head that is intended to represent a fighting cock. The Lanao Moros are so much adverse to being photographed that a sign is posted warning the kodak army that they invade at their peril the village. This objection applies generally to the Mohammedans on the Philippine reservation, who base their opposition on religion.

AN ORIGINAL CONCEPTION OF FAME.—In the Hall of Sculpture Fernando Miranda has a group of two figures entitled "Fame." The sculptor has developed the human struggle for Fame rather than Fame achieved. He passes by the overdone and regulation trumpet-blowing conception of Fame accomplished. He takes the natural desire of the human race to obtain Fame and demonstrates the evidence of that desire with a man in splendid physical development trying to grasp a tablet on which is written the magic word. This tablet is held fast in the hand of the vigorous Goddess of Immortality. The technical execution is extraordinarily impressive. The Goddess stands upon the withered

laurels and the skulls of the past, erect, inflexible and merciless. While the man struggles to reach the tablet the Goddess, holding it in her left hand, drops her right hand with a bunch of opium poppies on his head as a fatal warning to the mortal who in the end barely touches Fame. The group is one of the most notable in the Hall of Sculpture. The haughty, unsympathetic expression upon the face of the Goddess is in strong contrast with the wan, tense countenance of the man. Miranda's group, before being placed upon exhibition, was passed upon by Augustus St. Gaudens and a committee of artists of national reputation. Miranda is the author of the tympanums of the Machinery Building "Labor and Care."

Ⓐ CENTER OF HUMAN INTEREST.—In a Universal Exposition centers of human interest rapidly develop. One of these, that was established early in the Universal Exposition of 1904, was the Government Exhibit of the United States. Set upon an elevation, reached by many steps, the Government Building came quickly into popularity and never lost its place. The way to it, through Sunken Gardens between the attractive palaces of Liberal Arts and Mines and Metallurgy became one of the main traveled roads of the Exposition. What of a hundred exhibits or processes of Government Bureaus most attracted, it was impossible to tell, but from end to end of the great exhibit space unbroken

by a single column the throngs pressed all day long. The post office in operation and the mint presses turning out World's Fair medals instead of silver money are exhibits which move. The State Department tells the Nation's history with priceless original documents for the several chapters, while a great section of a battleship reveals the wonders of the navy. Then there are relics of the War—Army wagons which followed Sherman to the Sea. The making of cartridges is shown by a machine in operation. A little way down the aisle delicate instruments are recording the wind velocity above the roof of the building. The practical work of the many branches in the Department of Agriculture is presented.

THE ORANGERY WITHOUT AND WITHIN.—Quaint to American eyes is the old fashioned English garden of the Orangerie. The curiously shaped evergreens, box hedges and the flowers of a century ago are shown in the picture. Interest deepens when the threshold of the British pavilion is passed. In the banqueting hall there is fine paneling, the reproduction of that in the original Orangerie at Kensington Palace. The plastered ceiling is enriched with the royal arms, the mouldings festooned with fruits and flowers; the furniture includes the reproduction of the historic examples of the Queen Anne period. The interior is divided into rooms characteristic of different periods of

British rule. There is the Elizabeth Room with an ornamental ceiling which is copied from the Breakfast Room in that historic mansion known as the Holland House, Kensington. Upon the interior of that mansion the best decorative art of the time was employed in the days of the Earl of Holland, William Penn and Vandyke. The chimney piece, paneling and plastering frieze are from well known models such as are in Bromley Palace, Knole House and Crewe Hall. The furniture is of the same period. It includes a small cabinet copied from one made in 1621 formerly belonging to Archbishop Sharpe. The arm chair and settee are from models in the famous collection of Elizabethan furniture at Knole House.

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MEXICO'S FACADES.—The pavilion of Mexico is shown in the picture with Siam, Nicaragua and Brazil beyond in the order mentioned. Mexico's national building, however, gives little idea of Mexico's participation in the Universal Exposition. In ten palaces Mexico has pavilions and exhibits. No other nation except the United States has such varied representation. In a general way, the world has known that Mexico was advancing in all lines of material development. The measure of that progress has not been taken until now. Simple, beautiful and effective, describe the installation designs of that country. In the Palace of Manufactures, Mexico has one of her most extensive exhibits.

These exhibits are arranged in a pavilion which is notably attractive in the midst of elaborate and costly installations. The facade shows a main entrance, from either side of which extends a series of Corinthian columns and arches. Over the entrance is the heroic statue of a woman representing Manufactures. On the facade are staffs from which the flag of Mexico is displayed. Within the pavilion are pagodas and booths above which is conspicuous the eagle, national bird of that as well as of this country. But the Mexican eagle is shown in the act of giving evidence of its power by destroying a serpent. Into the Mexican facades have been worked suggestions from the national architecture of the country.

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TYROLEAN ALPS.—Perhaps the most ambitious and costly concession amusement in the history of expositions is the Tyrolean Alps, which occupies a place of honor as closure to the magnificent vista northward from the Grand Basin, as illustrated in the picture. The Tyrolean Alps cover a space nearly square—500x550 feet. The background is mountain scenery showing the Alps snow covered, rising to a height conspicuous even in the midst of much towering architecture. Entrance is through the porch of an ancient Town Hall; then come gardens prepared for refreshment purposes and affording a view of the Tyrolean Castle and the mountains beyond. There is a Town Hall; there are charac-

teristic houses with the gables and arbors of the Tyrol. In the Session House, which is a cafe, three thousand visitors can be served at one time. The Castle with its tower, turrets and pinnacles is surrounded by rocks. It furnishes the passage to the panorama, showing the Alpine world—Achensee with the Pertisau, Innthal, Fuegen, Zillerthal, Mayrhofen, the peaks of the Ochsner and the Ortler group, also Koenigssee, Salzzee, Berchtesgaden. Through these regions the visitor is conveyed by an electric railway and by elevators. From the peak of Belvedere are views of the Bavarian Royal Castles. To view all of the wonders of the Tyrolean Alps requires hours; in fact, a day may be spent in the Tyrol of the World's Fair.

THE SOUTH SIDE OF ADMINISTRATION AVENUE.—Where Administration Avenue begins, at the foot of the terrace of the Administration Building, is the National Pavilion of Belgium, a section of which is shown in the picture. The structure is the largest of the Foreign buildings. It is of steel and the material employed in construction is on exhibit, quite appropriately in view of the fact that Belgium's last annual output of iron and steel manufactures was three million tons. In general appearance the Belgium building bears such resemblance to a modern railway station that one visitor was prompted to remember the first railroad on the European continent was between Brussels and Ant-

werp over which trains began running in 1835. The building is an excellent illustration of old Flemish architecture. The sides are great panels filled with paintings of factories, harbors and scenes otherwise illustrating actually the industries of the country. The impressive part Belgium has performed in an international sense is recalled by a series of inscriptions reciting the many International Congresses held in that country, beginning with the First International Congress of Hygiene in 1854. These Congresses were for promotion of peace, of public health, of art, of science, of religion and so on through a wide range of subjects. Beyond Belgium, and almost overshadowed, is the Palace of Pu Lun.

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MONUMENT TO GEORGIA.—The history of Georgia and the resources of Georgia are illustrated in the building erected by that state. The Commission points with pride to the building material which within and without is of Georgia yellow pine, every board having come from the state. In the apartments of the house are iron beds; it is the assertion of the representatives of Georgia that these were made from ore mined and smelted in Georgia and that the framing was done within the state. The Georgians in their pride go so far as to use in the Georgia Building only Georgia soap. Portraits, very interesting historically, adorn the walls. One of these is of James Edward Oglethorpe, the

colonial governor who induced John and Charles Wesley, the founders of the Methodist Church, to come to this country. There is an interesting tradition which attaches to this relationship of Governor Oglethorpe with the coming of the Wesleys. Georgia claims to have had the first Sunday school ever established in the United States and traces the inspiration of the establishment of this school to the visit of the Wesleys. A good portrait of General John B. Gordon, whose home Southerland, in Atlanta, furnishes the type for the Georgia Building, is among the portraits. The books of Georgia authors are upon exhibition, most of the pictures were painted by Georgia artists. Georgia atmosphere prevails throughout.

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XTREMES OF THE PHILIPPINE ISLANDS EXHIBIT.—The civilization and the barbarism of the Archipelago are shown side by side in the Philippine Exposition at the World's Fair. Igorot braves bow to the rising sun, kill a dog and dance on one side of the frail bamboo stockade, while on the other side, at the same hour, the neatly uniformed Scouts from the civilized tribes stand at attention as the United States flag is raised to American music by a Philippine band. Contrasts are many and edifying in the Philippine Exposition. The picture shows, in the foreground, the fishing traps and the canoes of the Samal Moros who rank in the civilization between the Igorot and the Visayan.

The large structure presents the water front of the building which contains the fish and game exhibits. On one side of it is a small house of crude native construction. On the other side are tall steel towers equipped with search lights flanking the observatory, a reproduction of the Manila observatory whence warnings of typhoons are sent out to the Japanese and Chinese shipping. In the observatory is a register for lighting as well as the curious apparatus which records earthquakes. This micro-seismograph was made by the Filipinos at the Manila observatory. A broad wall surrounds a gigantic relief map of the Archipelago. This map is 110 feet long by 75 feet wide and shows mountains and waterways.

PRESIDENT ROOSEVELT'S CABIN.—Log cabins of famous men are among the interesting relics of the Exposition. The one in which Lincoln lived as a child in Kentucky bears exterior and interior evidence of its age. The Grant cabin built in the 50's is in excellent condition. The best preserved of the presidential cabins is that which was built for Theodore Roosevelt on his ranch in the Bad Lands of Eastern North Dakota a short distance from Medora. The picture shows the cabin as it stands reconstructed in the South Dakota section of the Palace of Agriculture. The roof has been ornamented with some of the game which tempted Mr. Roosevelt as a young man to search for health and

recreation west of the Missouri. Within the house are several articles which were in use by Mr. Roosevelt when he occupied the cabin. One is a pair of hunting trousers showing service but labeled "Theodore Roosevelt's Sunday pants." An old straw hat is also tagged as having been worn by Mr. Roosevelt. A rifle which he used rests upon a deer horn rack. When Miss Roosevelt visited the Exposition she drove into one of the logs of the side door brass tacks to make the initials of her name. It is an interesting fact that the Roosevelt cabin receives its full proportion of visitors and rivals in popular interest the other presidential log houses. It is one place where inclination to leave autographs seems irresistible.

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PIERRE LACLEDE, ONE OF THE PATHFINDERS.—Prominent among the Pathfinders of the Louisiana Purchase, whose statues appear near the German Building, is Pierre Laclede, the man who founded Saint Louis. According to tradition Laclede, in December, 1763, said "Saint Louis was to be a settlement which might become one of the finest cities of America." The statue of Laclede presents him in the uniform of a captain commandant of the French Army. The artist had no portrait of Laclede, but he did have a descendant of the founder who, by the family chronicles, was said to resemble his ancestor closely. Laclede was a man of medium height, strong and gracefully propor-

tioned. He is said to have become an expert duellist. The artist presents Pierre Laclede in a pose designed to express both boldness and prudence. The feet are planted as if an advance was about to be made; at the same time there is in the poise of the body the impression of readiness to meet opposition. There has been handed down through the generations of the family the record of the prophecy made by Laclede when he had landed with his axmen and had begun the building of the log houses. Laclede rests one hand upon his sword hilt. In the other hand he holds the scroll of parchment which is engrossed evidence of the grant from the government to locate the site of the settlement of Saint Louis.

FOUR NOTED BOER COMMANDERS.—Daily, upon the mimic battle fields of Colenso and Paardeburg, in the British-Boer war spectacle, four of the most noted leaders of the Boer forces appear. They are shown in the picture, mounted and, with one exception, wearing the uniforms of the Boer army. General Cronje is in civilian attire, a dignified courteous man of few words. On General Cronje's right is Commandant Boshoff, a grandson of the former President Boshoff of the Orange Free State. In the late war to Commandant Boshoff with a picked force was entrusted the care and protection of the Presidents of the Transvaal and the Orange Free State when hard pressed by the British.

The officer on the extreme left is Commandant Van Dam who received the surrender of the British at Nicholson's Nek where he himself was wounded. Beside General Cronje is General Viljoen who was second in command before Cronje's surrender and afterwards succeeded to the full command. Viljoen won several battles in the latter part of the war notably the capture of the Royal Irish at Belfast and the capture of the Liverpool regiment at Helvetia. He was ambushed, captured and banished to Saint Helena, where he wrote a remarkable book "My Reminiscences of the Boer War." He is also the author of an historical novel "Under the Vierkleur." He was a leading speaker in the recent Germanic Congress.

THE CARABAO OF THE PHILIPPINE ISLANDS.—From more than one thousand islands were assembled the seventy thousand exhibits illustrative of natural resources, industries and life of the Philippine Archipelago. The carabao, beast of burden in universal employment on the islands, was not overlooked. Notwithstanding the difficulties of transportation two specimens of these animals, strange to American eyes, were brought to the Exposition. They not only thrived in the unusual environment, but they performed the services to which they are accustomed in the Philippine Islands. A Visayan boy astride one of these ungainly but gentle creatures guides it by a bridle over the roads

of the Exposition Grounds. From time to time the carabao was put between the shafts of the primitive cart and visitors were given the novel ride of their lives. But the water buffaloes did not at any time go far from Arrowhead Lake, the east and north boundary of the Philippine reservation. That body of water, with mud bottom, afforded them the frequent bath so necessary to their comfort and good physical condition. It was one of the spectacles of the Visayan village to see the buffaloes wade into the lake, lie down and wallow with only the tips of their noses visible. The carabao is dull black in color, has a thick, coarse skin with scattering, long, coarse hairs. The picture is an excellent representation.

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PICTURESQUE COLLECTION OF WINDMILLS.—Occupying several acres upon Agricultural hill, with their broad faces set to catch the slightest breeze, is a collection of windmills. The manufacturer who harnesses the wind for purposes of power no longer calls his invention a windmill. He adopts the name of aermoter or something equally well-sounding to indicate the character. In the collection are all sizes and all heights. Water is pumped, wood is cut, corn is shelled, feed is chopped, grain is ground. These are some of the performances for which the wind caught by the whirling fans furnishes the power. One of these mills not only shells corn and grinds it but lifts the

meal to a loft in the barn. The application of the power to a buzz saw with sufficient force and speed to cut the winter supply of wood in two days caught the admiration of tens of thousands of farmers' boys. The lesson of the windmill section was, as taught in a variety of ways, that, given the wind, all things which require stationary power are entirely possible to the farmer. It was a matter of all day wonderment to witness what one of these well oiled and well braced mills could do with only so much as a five-miles-an-hour wind. Especially interesting is the pump which operates with a huge bucket to raise a large volume of water a few inches. This is the irrigation windmill outfit.

THE POPULATION OF THE AVIARY.—Acres covered with a wire netting rising above the tops of large trees afford such opportunity for the study of living birds as no previous Exposition gave. One-half of the aviary separated from the other by a partition is devoted to the larger birds. The picture gives a comprehensive view of the interior of this gigantic bird cage, showing the half occupied by the larger specimens. The arrangement of trees, dead timber, bushes and lakes is such as to furnish as nearly as possible the conditions under which these birds are at home. The United States is well represented in the collection by the egret and by the cranes and herons. Southern Europe

contributes the demoiselle crane. The sacred ibis of Africa, the wood ibis and the white ibis are represented, together with the brown pelican, the white pelican and the cormorant. From Canada and the northern part of the Continent come the snow goose and the blue goose. A star in the aggregation is the brilliantly colored spoonbill. These fowl swim, dive, wade, roost high and in a great variety of ways afford entertainment to thousands of visitors. The stronger lord it over the weaker. Occasionally a great gull will expand his wings and proceed to clear the pond. But most of the time it is a happy family of large birds. The crane may meditatively stand on one leg for an hour without being molested.

THE OBSERVATION WHEEL FROM THE TRAIL.—A visitor at the Universal Exposition of 1904 commenting on the Observation Wheel expressed the opinion that it was smaller than the Ferris Wheel at Chicago. The Observation Wheel and the Ferris Wheel are identical. The Exposition at St. Louis has such variety of altitude that the Ferris Wheel in its new location is less conspicuous than upon the dead level of the Midway at Chicago. The grounds at St. Louis are twice as large as the site of the Chicago World's Fair. The buildings are three times as many. The area under roofs of various kinds is twice as great. To appreciate the magnitude of this Exposition elevated

points of view are necessary. The Ferris Wheel with its 4200 tons of material, its 70-ton axle, its engines, boilers and all, was moved to St. Louis, requiring 178 freight cars. It was desired to supplement the vantage locations afforded by towers and domes and hill tops in other parts of the grounds. The picture shows the Wheel from a point on The Trail just south of the Illinois building. It is difficult to realize from this picture that the Wheel has a diameter of 250 feet. The cars, of which there are 36, have capacity each for sixty persons. The record shows that the Wheel has lost none of its popularity since the World's Columbian Exposition in 1893. It had earned its cost before the beginning of September.

EDUCATION OF THE PHILIPPINE ISLANDS —On the Plaza Santa Cruz of the Philippine Reservation of the World's Fair is reproduced the Manila Cathedral. It is the Education Building for the Philippine Exposition. It contains the exhibits which go to prove that more English is spoken in the Archipelago today than was Spanish after four hundred years of occupation. These exhibits of Philippine Education include the blocks of wood turned by pupils in the Moro industrial school in Zamboanga, Mindanao. They include essays on pedagogical subjects by students in the Normal School at Manila. They range between these extremes. There is a great collection of letters from Filipino children

written in English. The purpose is to distribute these letters among American teachers who visit the World's Fair, and to ask that they be answered and that correspondence be carried on with the Filipino pupils to their advantage. The figures given in connection with the Education Exhibits show that there are now 2,900 schools where over 200,000 children in the primary grades are being taught. The 800 American teachers who went to the Philippines have been joined by many native teachers in the work of instruction according to American ideas and methods. The exhibits range from kindergarten to university. Private and church institutions contribute to the gratifying showing of educational advancement.

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THE PERCHERONS.—In the classification of the Universal Exposition of 1904, a distinct department of Live Stock was provided for instead of the usual assignment to Agriculture as a kind of live annex. Premiums aggregating \$280,000 were provided. A series of live stock shows, six in number, was arranged to begin the middle of August and to continue into November. These shows opened with horses and mules, followed by cattle, sheep and goats, hogs, poultry, and dogs, in the order named. Horses and mules were divided into four classes, with the sum of \$93,640 to be awarded. The picture shows four prize winning Percheron stallions exhibited by Crouch and Sons. Never before has

there been assembled in this or in any other country such a representation of the heavy draft horse breeds. The Horse Show was more notable in this respect than perhaps any other. American importers and breeders of these draft strains exhibited. Foreign governments encouraged their home breeders of these same strains to bring over choice animals to compete with those of the same groups bred in this country. The contest for supremacy was sharply waged. Diplomatic representatives of foreign governments came from Washington to witness this international battle of the breeders for World's championship in heavy horses. The picture shows four of the best of the Percheron stallions.

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THE UNION OF THEORY AND PRACTICE.—Admirable applications of statuary for decorative purposes are seen over the main entrances of the exhibit palaces. For this purpose groups of three figures are used. In each case the sculptor has given to his subject a character having relation to the uses of the building it is to adorn. For the entrance in the center of the main front of Machinery the group is "The Union of Theory and Practice." The location is one that gives the artist great opportunity. Two great towers two hundred and eighty-five feet high flank this entrance. Between them is the slope of the roof. In front of the roof is the sculpture decorated facade. The feature

of this facade is the group which represents the idea developed by the artist with special reference to the exhibits within. The central figure of the three is Science represented by a woman in flowing robes. She stands in erect, commanding pose as if proud of having achieved this "Union of Theory and Practice." One hand of the standing figure, the left, points to Theory, a woman of studious mien holding an open book as if about to demonstrate or explain. The figure of Theory is seated. On her right Science points to Practice, a man stripped to the waist, heavily muscled. Practice holds the sledge hammer beside the anvil. Practice has accomplished what Theory suggested. Science points to the result.

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THE HOME OF MEPHISTOPHELES AND LOT'S WIFE.—The exhibit made by the state of Louisiana in the Palace of Mines and Metallurgy contains two figures the memory of which visitors will take with them. One of Louisiana's mineral resources is a bed of sulphur covering an area of 5,000 acres in Calcasieu County. This sulphur is disseminated in limestone which is overlaid by a bed of quicksand. The treacherous covering makes it impossible to sink a shaft to the sulphur bed after old methods. It is stated that upwards of \$1,000,000 was spent in experimental attempts to reach the deposit and work it before the economical way was found. A German engineer, called in to sink

a shaft, adopted a plan similar to well boring. He surrounded the shaft with a galvanized iron pipe. A stream of super-heated water is forced to the sulphur bed; it melts the sulphur and by means of air pressure the sulphur is brought to the surface. The monument to Mephistopheles is a column of sulphur 24 feet square at the base, 12 feet high, containing over 2400 pounds of sulphur. When the sulphur comes from the well it is about the color and consistency of molasses, but hardens as it cools. Louisiana has developed its salt mines and illustrates them by exhibiting a statue of Lot's wife done in salt. Salt is also shown in blocks as it comes from the mine, some of these weighing between 400 and 500 pounds.

BIRDSEYE VIEW.—Seen in perspective the World's Fair is a moving picture. A birdseye view is possible but the bird must be on the wing. There is too much for one point of view even if it be above. The site is a mile and three-quarters long, a mile and one-quarter wide. An intramural car can be taken at any one of the ten entrances but the circuit made at the speed of ten miles an hour requires thirty-five minutes. Down the Pike is a distance of a mile with concessions on both sides. The lagoons are more than a mile long. Eleven granite buildings constitute the University group formed in quadrangles. Fifteen exhibit palaces cover one hundred and twenty-eight acres; they cost

\$6,312,336.19. Walks and roadways measure seventy-five miles. The United States Government buildings number eleven and the buildings of foreign countries are thirty-three. Upon the Philippines reservation are thirty-nine exhibit, restaurant and service houses, besides scores of habitations of native architecture. There are forty State and Territorial buildings, six houses of comfort erected by organizations, fifty-three restaurants. Structures, great and small, installed for concessions, are four hundred and forty-eight. Upon the hotel, within the grounds, the Inside Inn, has been expended \$400,000. Service and small exhibit buildings added, give a total of fifteen hundred and seventy-six distinct constructions.

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STATUES OF THE STATES.—Of the fourteen great statues occupying places of honor in the Colonnade of States and representing the fourteen states and territories of the Louisiana Purchase, that of Kansas occasions much comment. It abounds in strength from the artist's point of view; at the same time it possesses certain features of practical suggestion and application which interest the layman. Kansas is represented by a young woman whose manner and surroundings tell of material prosperity. Some idea of the proportions of this statuary may be formed from the statement that if the figure was standing the buxom young woman would be twenty feet tall. The artist in explaining the motive

of his creation says, "The work shows a female figure draped from the waist down, sturdy and strong of arm, seated on the stump of an oak tree, a branch of which is seen rising behind her. Her left arm is thrown over the head of a young bull that lies with uplifted head by her side. The bull typifies cattle raising, one of the industries for which the state is famous. In her right hand Kansas grasps a sickle, an emblem of agriculture. In the left hand, which rests by the side of the bull's head, she holds an ear of corn, Kansas' chief agricultural product. The spirit of the whole composition is meant to convey a vigorous representation of a state proud of its strength and natural resources." Pride of state is gratified.

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LET THERE BE LIGHT.—The marvels of electrical development shown in the Palace of Electricity are rendered deeply impressive by comparison. The Wizard of Menlo Park places on exhibition among his personal relics the earliest forms of the incandescent light. Crude they were. But the development of light production by electricity is not the chief cause for wonder. From the humble beginning of light by electricity for illumination has come light in many forms for widely varied purposes. With the X-ray tubes and their mysterious power to penetrate the physical tissues there is some familiarity. Not so well known are the Finsen light rays which have remedial effect when applied with

scientific detail to certain diseases. The electric light bath in which intensity and colors are employed to build up the human system and to restore vitality almost taxes credulity. The vapor arc lamps give out intense white light, the absence of the red rays resulting in a peculiar effect. Vacuum tubes are made to yield a beautiful glow. The power of electric light is demonstrated in the searchlight. The glow of a searchlight is now visible nearly three hundred miles. But a searchlight which talks is even more astonishing. In this case the light is connected with a telephone. The rays carry the voice. They deliver the sounds into a concave mirror which focuses them into the receiver held at the ear.

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THE HOME OF THE GREATEST OF ORGANS.—Ten cars were required to transport from Los Angeles, the place of building, the finished parts which entered into the construction of the organ in Festival Hall. That organ has 140 stops. The largest organ built heretofore has 128 stops. It is in the town hall at Sydney, Australia. There are 10,000 pipes in this new masterpiece. In the construction were utilized 80,000 feet of lumber, chiefly pine from Oregon, 115 miles of wire, 40,000 pounds of zinc and 6,000 pounds of soft metal. Scores of sheep gave up their skins to help make the 271 separate actions possible. The largest pipe is 32 feet long and 27 inches in diameter. A Shetland pony

was led into one end as this pipe lay on the ground before it was put into position. The largest metal pipe is 32 feet long and five inches in diameter. Low tones which come from these largest wooden and metal pipes are like the distant rumbling of thunder. The width of this organ as it stands in Festival Hall is 100 feet. The height is 40 feet and the depth 27 feet. Within are stories and floors like the interior of a house. On one floor is the regulator to maintain the wind pressure. On another floor stand the 730 pipes unenclosed, from which come the foundation tones. A third story is occupied by 1342 pipes ranging from 16 feet to half an inch, with stops to produce the tones of reeds, trumpets and clarions.

THE QUEEN OF THE CHIPPEWAS AND HER COURT,—Interesting for their docility and their industry is the community of Chippewa Indians at the Exposition. It also occupies a distinctive position in that it is ruled over by a Queen, a condition, the ethnologists say, unknown elsewhere among the North American Indians. The Chippewa community at the Exposition includes Mrs. "Spirits Here" who is the widow of Chief "Spirits Here." Up to the time of his death, twenty years ago, "Spirits Here" was the head chief of the Chippewas. Subsequently, the Chippewas divided into clans. Mrs. "Spirits Here" was selected as Queen to succeed her husband, with all the powers and

authority of a chief. The Queen is now 92 years of age. She rules by affection, as well as by election. Implicit obedience is given. It is said that at no time since she was established on the throne have any of her actions been questioned by the council of the tribes, nor has there been any exhibition of discontent among her subjects. Royalty, however, does not mean idleness for Queen "Spirits Here" can be seen day after day at the Indian School weaving mats and baskets or making miniature birch bark canoes. The women of the Chippewa community are the experts among the Indian communities at the Exposition in bead work of intricate designs. They also make rush mats, baskets and yarn bags.

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WOMAN'S "VICTORY."—To a woman sculptor is given the honor of producing the sculpture which crowns the dome of Festival Hall. This is the focal feature in the sculpture decoration. From the Festival Hall, as a center, radiate the avenues upon which the Exhibit Palaces face. The plan of the main picture is a fan; the Festival Hall is the axis of the fan. It is an interesting fact that the "Victory" which crowns the Hall was not intended for a place so conspicuous; the assignment was made after the successful work of the sculptor was demonstrated. The woman who achieves this recognition is Miss Evelyn V. Longman. Tradition of Art requires that "Victory" should be a female figure;

the "Victory" of this sculptor is a male athlete poised on the toes of his feet, holding in his left hand, upraised, the laurels he has won. The right hand is outstretched in defiant attitude. The sculptor giving the reason of her work, says, "Victory" is represented by a male figure instead of the usual female, as being more expressive of the strength and virility of the country. He is poised on both feet in the act of alighting, the right hand raised in greeting while, in the left hand, he holds aloft the oak branch and olive wreath, emblematical of strength and victory. The figure is clad in the light leather cuirass and the leg armor of the classics. The heavy mantle he wears is blown back from his shoulders.

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WHERE DEAF, DUMB AND BLIND GO TO SCHOOL.—Among the living exhibits of the Exposition there is none more interesting to the average visitor than the model schools in session with deaf and dumb and blind pupils. The schools are centers of attraction within the Palace of Education. The school rooms are equipped with the most modern apparatus. The work of the school goes on hour after hour in full view of visitors. An innovation, seen by many for the first time, is the blackboard called "carbo slate." It is made of wood, paper and carbon rolled under great pressure and very hard. Another device intended especially for teaching to the blind the lessons in geography is a

model of the earth. The flooring the school rooms is of beautiful parquetry work. The furnishings, even to the partitions and railings and desks, are exhibits. Manufacturers have contributed the very best of equipment for school work. Leading institutions of the country, by turns, furnish the quotas of pupils to keep the schools in operation. The children are housed on the grounds in a dormitory under the immediate supervision of their teachers. This exhibit of model schools for the deaf and blind is conducted under the auspices of the Convention of American Instructors of the Deaf and of the American Association of Instructors of the Blind. The model school continued in operation during the Exposition.

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CHIEFS OF THE CHIPPEWAS.—The five most notable men of the Chippewa community at the Exposition are shown in the accompanying picture, wearing their official robes. Carrying in his left hand the pipe of peace is the head chief of the Chippewa Indians remaining in Minnesota. He is 86 years old. His home is at Beaulieu. In the Indian language his name is Mahshahkegesybig which is interpreted into English rather appropriately as "Lowering Feather." This venerable chief has a notable record as a peacemaker. He acted in that capacity between the United States and the Chippewas of Leach Lake in the uprising of several years ago, perhaps the last of the physical protests by the

aborigines against the crowding white man. An officer and several soldiers lost their lives. "Lowering Feather" showed much native diplomacy in stopping the trouble. The immediate cause of the bloodshed was the arrest of an old chief on a charge of taking whiskey upon the reservation. The offender was conveyed to Duluth and acquitted, but was not given means to return to the reservation and was compelled to walk the distance. This grievance was allowed to stand without serious protest, but when another charge was brought against the same chief he resisted arrest. The outbreak followed. With the venerable chief are "High-Up-in-the-Sky," "Crossing-the-Wind," "Little Wolf" and "In-ne-ne-si."

THE BIRTHPLACE OF DANIEL WEBSTER.—A plain two-story house, without cornice, without porch, occupies a rather secluded site on the edge of the Plateau of States. It has a high-pitched roof, weatherboarded sides, old-fashioned windows with small panes of glass. It might be mistaken quite naturally for a miners' boarding house and associated with the Gulch which is just across the road. Least attractive of the half hundred buildings of the States, this structure would be passed without a second glance or thought but for the sign above the middle door—"New Hampshire, Birthplace of Daniel Webster." Mention of the State is not unnecessary. That sign board conveys to

many an Exposition visitor the first information that the Godlike Daniel was not a native of the Commonwealth with which his name and his fame are inseparably associated. The Salisbury, where he first saw the light, is in New Hampshire. And New Hampshire wishing to be represented at the Universal Exposition by an historic structure reproduced this early home of Webster. The interior contains much quaint New England furniture. There are mahogany tables and old fashioned sideboards and straight backed chairs of one hundred years ago. More than half a century has passed since Webster, at the age of seventy, died, but the "Dartmouth College Case" and the "Reply to Hayne" still live.

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PATHFINDERS OF THE PURCHASE.—Along the wide promenade which leads upward from the Palace of Mines and Metallurgy to the Colonnade of States are the statues of the explorers of Louisiana Territory. These were the white men who traversed the vast region and first made known its resources and possibilities. The figures are more than life size. In each case the sculptor has presented his subject with historical accuracy and in characteristic pose. William Clark, chosen by Thomas Jefferson to share with Merriwether Lewis the peril and the honor of the expedition up the Missouri and down the Columbia, is in buckskin, is holding his long rifle and is in the attitude of

climbing among the boulders of the Rockies. Phillipe Francois Renault stands with one foot upon a rock rising in front of him, holding a nugget of precious mineral and apparently trying to locate its source in nearby ledges. Daniel Boone is leaning forward as if watching a "varmint," his rifle lifted, ready to take instant aim. His long hair falls from beneath the coonskin cap. Marquette, clad in the robes of the church, holds aloft the crucifix and his gaze is upward as if he is appealing to the Great Spirit in behalf of a congregation of wondering Indians. The exploring era of the Louisiana Territory has proven to be rich in strong subjects for the sculptors. The Pathfinders of the Purchase were sturdy characters.

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THE HOME OF WORLD'S FAIR POWER.—To house the 40,000 horse power required to make the wheels go 'round at the Universal Exposition of 1904, necessitated a building 1,000 feet long with a width of 525 feet and an annex half as large in which to place the furnaces. The cost of the Palace of Machinery, the southern front of which is shown in the picture extending from the Palace of Electricity almost to the Observation Wheel, was more than \$750,000. The general impression made by the building is one of great strength befitting the uses. The facades appear to be of masonry. The corners carry out this suggestion of very substantial construction with strongly built towers upon mas-

sive piers. Immense as the Machinery building is, the requirements of power necessitated a Steam, Gas and Fuel Building of fire proof construction adjoining, and covering an area of 100,000 square feet. Some idea of the magnitude of the power plant may be conveyed by comparison. The power is twice as much as was required by the Paris Exposition in 1900. It is three and a half times as much as was supplied at the World's Columbian Exposition in 1893. So attractive were conditions to exhibit in the Palace of Machinery, that long before the allotments were made the entire space was applied for four times over. The traveling crane, used to install machinery, which an interesting exhibit, has capacity of sixty tons.

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COMMONWEALTH AVENUE.—The north and south thoroughfare of the Plateau of States is well named. The forest stretches away on either side. In the openings among the trees are the State Buildings, two scores of them. Commonwealth Avenue has its beginning on Government Hill. It passes under the imposing galleries of Missouri's mansion and angles in front of the frowning wall of the Cabildo. Wisconsin's cozy cottage is on the right and the grove which sets off the architecture of the Missouri Building is on the left. Then come Ohio and New York set back to give due impression of their palatial proportions. The New York building faces 300 feet on the avenue. The Ohio building is

almost as spacious. Commonwealth Avenue divides to give room for a strip of lawn and a fountain, flowers and landscape effects. Massachusetts and Minnesota are on one side, Kansas is on the other. The two branches spread to give site for the World's Fair Capitol of Iowa. The branches of the Avenue continue southward and converge again between the intramural station and the Inside Inn. Arizona, New Jersey, Michigan, Mississippi and Indian Territory are grouped near the southern terminus of the avenue. Curving, angling and dividing, the thoroughfare of the States extends for half a mile. On the Plateau of States visitors find quiet for nerves, rest for muscles and a feast for the artistic sense.

CRONJE TO HIS CRITICS.—With pathetic fidelity the Boer leaders, Cronje, Viljoen and the others have gone through with their engagement to produce at the Universal Exposition battle scenes of the Boer War. The picture shows the officers at the entrance to Gen. Viljoen's tent in the camp. The "Lion of Paardeburg" is sitting in civilian attire. Viljoen is standing on the right. Cronje has been criticized for appearing in these scenes. Replying, he says, "I have a conscience to be at peace with, and so long as I am convinced that the means I adopt to retrieve that which a long and perilous war has destroyed, so long will I not worry or be unbalanced by the criticisms. Aware of the fact

that in this great republic the song of freedom is unrestrained, the banner of liberty waves free and the soft winds that kiss it are undisturbed, it naturally appealed to me as the country where I should be able to breathe the atmosphere of republicanism again; where a sojourn of months would be profitable financially as well as otherwise. That is, then, why I am here today. Sympathy is a sweet sentiment, but experience has taught that its ring sounds empty; that the man who utters most forcible sympathetic words would rather be patted on his heart than on his purse. My mind is peaceful in the knowledge that every day I spend in America I am able to enlighten the Americans about my persecuted people.

THE ZEBRULAS.—Animal kind, stranger than the two-by-two which went into Noah's Ark, have been seen at the Universal Exposition of 1904. When the Horse Show resolved itself into the announcement of the Premier Championship winners there were sixteen breeds thus distinguished by the purple rosette, the emblem of highest honor. Equine development was classified in Standard Trotter, Thoroughbred, French Coach, German Coach, English Coach, Hackney, Morgan, Saddle, Shetland Pony, Percheron, French Draft, Clydesdale, Shire, Belgian Draft, Suffolk Punch and Jacks and Jennets. There were other breeds but not so clearly defined and not so well established as to be recognized in

this high classification. Into the arena were led the stocky, docile striped Zebrulas, latest products in the evolution of the horse. Zebrulas are the progeny of the Indian pony stallion and the female zebra. They inherit the endurance of both sire and dam. For them is claimed the capacity to render more service than the mule and that with less food and drink. The Hagenbecks, in their experiments at cross breeding, originated this animal. Whether the Zebrulas can reproduce is yet to be determined. To the thousands of horsemen assembled the Zebrulas were more than curiosities. They suggested the possible successor of the mule. It was only a suggestion. Beside the Missouri mule Zebrulas were dwarfs.

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THE PRIDE OF DEADWOOD.—To the glory of the Homestake a claim in The Gulch is dedicated. It is at the foot of Constitution Avenue, which appears in the picture. A complete plant for reduction of gold from the quartz is installed in a building a hundred feet long. From the galleries visitors look down upon the entire process from the crushing of the ore to the "clean up" of the amalgam. The mill has five stamps. It has the concentration tables and the amalgamation plates. It has the cyanide tanks and retorts which bring to reduction ores too refractory to be treated by the stamps alone. The plant is of exceeding interest to laymen because it shows how ore containing a very small per-

centage of gold may be made to yield a steady profit. The plant is the enterprise of the Black Hills mining interests. Its operation is shown with Black Hills ore which is brought by hundreds of tons to the World's Fair. A ton of this ore is crushed, ground into pulp and carried through the various stages of reduction for the one-sixth of an ounce of gold extracted. Black Hills mineral propositions are in many instances immense bodies of low grade ores. Their value to the world is illustrated by this stamp mill. The Homestake has been running for years on such ore, never missing a dividend. It has in sight the ore to keep the mill in operation for twenty years. It is the pride and hope of the Black Hills.

CHARACTERISTICS OF THE OSAGES.—The arrival of a community of Osages to join the representatives of the North American Indians at the Exposition gave ethnologists as well as the general visitors new subjects to study. These Osages have manners and customs entirely distinct from those of other North American tribes. For example, the old men who came to the Exposition, wear the hair as has been the habit in the Osage nation from time immemorial. The head is shaved to leave a track beginning at the crown and extending over the back of the head to the nape of the neck. Tattooing is another strong characteristic of Osages. It is conceded by ethnologists that the Osages do more

tattooing than any other tribe of Indians of the United States. They tattoo around the neck circles in lines which are parallel. Line after line is tattooed over the shoulders down the chest and in some cases smaller circles are tattooed on the arms. Tattooing is a part of the belief of the Osage. They believe it promotes longevity. These natives have adopted ways of living from the white people but are very loath to give up two things—the shaving of the head and the tattooing of the neck and body. The full bloods of these Osages now number about 1000. The tribe must have been larger when the Upper Louisiana became part of the United States for there were Osage villages scattered along the Mississippi and Missouri.

CORNER OF COLONIAL AVENUE.—The picture herewith presented shows the beginning of Colonial Avenue where it leaves Commonwealth. It illustrates the abundant forest growth of the Plateau of States and shows the distribution of State Buildings in such manner as to preserve the trees. On one side of the picture is shown a corner of the elaborately ornamented building of Indiana with its terrace. In the center of the picture appears the front of the building of Arkansas. While farther down the Avenue a side view of Connecticut. Through the tree tops rises the dome of Pennsylvania's splendid structure. Colonial Avenue descends by easy grade to the Gulch where it becomes The

Trail. Colonial Avenue presents one of the most attractive vistas of many afforded by the Plateau of States. Each site has its magnificent forest trees and other advantages. Each State has embellished its grounds after the ideas of the respective Commissioners and each State Building contains some historic relics or artistic productions which are associated with that Commonwealth; for example, in Nevada's Building hangs the whip lash which Hank Monk, the stage driver, used when he drove Horace Greeley over the mountains to keep an engagement. Under the lash is a cartoon that was famous nearly half a century ago with the words of Hank Monk, "Keep your seat, Mr. Greeley, and I will get you there on time."

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THE CULT OF AKSARBEN.—Upon a knoll in the Plateau of States, where the foliage of great oaks rustles in the southern breezes is a temple of anti-dyspepsia. Nebraska has no state building. It is represented instead by a pavilion in which is taught the cult of how and what to eat. Nebraska furnishes the food stuffs and the priestess who tells their uses. The state produces a great variety of edible products. The exhibits in the pagoda are interesting. The menu in the wing restaurants is not limited. The principal article of belief of the cult is that food should be proportioned or, as the priestess says, "balanced." Dishes should be so chosen and prepared as to be one-third body-building

and two-thirds energy-producing. This does not mean vegetarianism. Even for the confessed dyspeptic the cult advises beef or mutton, Nebraska grown preferred, once a day or at least four times a week in summer. Nebraska creamed chicken may be taken "ad lib," as the prescriptions say. The restaurants which flank the pagoda have canvas roofs and are open on the sides. "High" flavoring is banished. Pepper and mustard do not appear. Fresh air is conspicuous in the regimen. One rule reads, "Shortly before eating breathe as much fresh outdoor air into the lungs as you expect to take food into the stomach." Others than those with "stomach trouble" find the way to the tables of the Nebraska Institution.

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THE GOVERNOR OF THE OSAGES.—While still clinging to the blanket and moccasin for parts of his attire, the old Governor of the Osage nation has adopted many ways of living from the white man. His name is Olo-ho-wal-loh. He is a man of strong character and has attracted, during his stay at the Exposition, no little admiration from his white visitors. At home the Governor, for that is his title, of the Osages having practically abandoned the title of "Chief," occupies a stone house of twenty-four rooms. He also employs white men to work for him. On the left of the Governor is the second in office of the Osage nation, the Lieutenant-Governor. His name is Che-sho-how-kah, better

known as Claremore, which is also the name of a thriving little city of the Indian Territory. The Lieutenant-Governor brought with him to the Universal Exposition a sheepskin document, bearing date 1804, declaring good will between the United States and the Osages for all time to follow. Claremore also possesses, and wears with pride, a peace medal of later date, given to him by the United States Government in 1849. His grandfather was one of the most prominent men in the Osage nation in the early days when these people formally and loyally acknowledged the sovereignty of the United States. The Osages have great respect for age. Their governor is seventy-five and their lieutenant-governor is sixty years old.

THE SOUTH END OF COMMONWEALTH AVENUE.—Utah, Indian Territory, Arizona and Mississippi form a group at the south end of Commonwealth Avenue. No two of the four structures have anything in common architecturally. Utah's building conveys the impression of hospitality as the motive and comfort as the result. It is supplied with restful furniture of mission style, with soft carpets of pleasing tints. A painting of that reposeful body of water, the Great Salt Lake, is on the wall. The Governor's flag which hangs from the balcony shows on a purple background the eagle with spreading wings, the beehive which is Utah's emblem of industry, and the lily. Just across a

short stretch of turf is low-roofed, wide verandahed Beauvoir with its collection of relics of Jefferson Davis. Perhaps the most notable of these reminders is a piano which was a prized possession of the Davis family for nearly a hundred years. It was made in Leipsic for the mother of Jefferson Davis. The keys are stained with use and yellowed with age. The mahogany veneer has cracked and peeled away leaving a ragged surface. The instrument, battered and worn beyond use, stands the silent monument of a lost chord in American politics, a pathetic reminder of a lost cause in war. Old fashioned sideboards, antique punch bowls and quaint china closets are among the relics gathered from Mississippi homes.

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W **HERE CONSTITUTION AVENUE BEGINS.**—Maryland, Montana and Oklahoma have sites on Constitution Avenue which is one of the thoroughfares of the Plateau of States. The association is in accordance with the fitness of things. The State of the Colonial period, the State of the latter days and the territory which hopes soon to be a State are grouped. From the upper balcony inside the Oklahoma Buildings hangs the banner of purple satin with the words "Oklahoma is but fifteen years old." The art gallery of the Oklahoma Building contains the portraits of its five Governors. Perhaps the youth of the territory was what suggested to the Commission to provide chairs for children. Okla-

homa is the only building on the Plateau of States which has a number of little chairs for children. This thoughtfulness includes a baby buggy to be loaned to the first mother arriving every morning with a child too small to walk. In the reading room for gentlemen is a table with a top twelve feet long made from a single slab of Oklahoma wood. This table and the chairs which belong with it, manufactured in arts and crafts style, are the handiwork of the students of the Agriculture and Mechanical School at Stillwater. A native cotton plant in blossom and a picture of Captain Dave Paine, the original Oklahoma boomer, are among the objects to which the Oklahoma hostess points with pride.

THE BRITISH CONTINGENT IN THE BOER WAR.—Not all of the realism of personal participation in the British-Boer War scenes is on the side of the Boers. While Cronje and Viljoen and other leaders famous in the history of the South African war appear in person and participate in the events, the British side is also represented by officers and men who were actually in the service and who fought for Great Britain in the battles which are reproduced. The picture shows a group of these British officers, including the famous piper of the Highlanders, seated in front of the tent of one of them in the British camp on the Exposition grounds. In the group are Major W. S. Stewart and Cap-

tains Chapin, Franklin and Dix. Several display medals which they won for distinguished gallantry in the British-Boer battles. These officers and men wear the uniforms of various branches of the British service. There is a contingent of Lancers from New South Wales, which enters the field with much spirit and goes through with a striking sabre drill. There is a company of Highlanders led by the piper, which trudges over the veldt and which deploys, advances and fights stubbornly in the scene of the battle of Colenso until most of the men in kilts are shot down. There is a detachment of Imperial Light Horse. The veterans of the British side sustain their part of the performance with earnestness.

A **BORIGINAL PLUTOCRATS OF THE LOUISIANA PURCHASE.**—Per the finest physical specimens of more than sixty primitive and Indian tribes assembled at the Universal Exposition are the Osages. They are the wealthiest of all Indians. They have eight millions of dollars on deposit with the Government, on which they draw five per cent interest. They own 1,470,000 acres of land which they are about to divide in severalty. The thrift of the Osages is supplemented by good fortune. If this land had been taken in severalty and the surplus sold a few years ago the value of it would not have been known. Recent development in southeastern Kansas and the northern part of the Indian

Territory has demonstrated that much of the Osage reservation is in the new oil and gas belt. The Osages receive at present handsome royalties and rental from these natural resources on the reservation they own. When the land is divided, as it will be during the coming year, the wealth of these Osages will be greatly increased. Many heads of families live in substantial stone houses. There are between 1,800 and 1,900 members of the tribe. With all of their wealth and civilization the Osages still preserve memories of the tribal and ceremonial dances in which they indulge on the plaza in front of the Indian School from day to day. But they have little in common with other North American Indians.

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MUSICAL CENTER OF THE PLATEAU [OF STATES.—Where Commonwealth Avenue makes its curve to afford a conspicuous site for Iowa may properly be called a musical center of the Plateau of States. Strings of visitors who pass along the avenue daily encounter sweet sounds from various directions. The Iowa Building especially is noted for musical entertainments, promoted by former Governor Larrabee, the head of the Commission. It is known as "The Academy of Music." The equipment of the Iowa Building includes a large pipe organ which is to be given by Governor Larrabee to the Industrial School at Eldora. Recitals are of daily occurrence. The interior con-

struction of the building with the cathedral glass dome and the splendid proportions of the central court encourage musical performances. In the library, which contains works of more than 300 Iowa authors, is a music cabinet well filled with the sheets of Iowa composers. Kansas, the pavilion of which is shown in the picture across the way from Iowa, made a specialty of the musical numbers in the celebration of its day, bringing from various parts of the State singers and players. From time to time during the Exposition the Kansas Building has furnished musical entertainments of high order. For a period twin prodigies from the Blind School at Kansas City, Kansas, played, one the piano and the other the violin.

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TERRITORIAL CORNER OF THE PLATEAU.—Indian Territory, Arizona, New Mexico, Oklahoma and Alaska have buildings. They are widely scattered, only two, Indian Territory and Arizona, being neighbors in what may be called the Territorial Corner of the Plateau of States, represented in the picture. Arizona is the smallest of the State and Territorial Buildings. It is of Spanish Mission style. The approach is between two Samua cacti, the chief landmark of the desert, three feet high. With the rapid development of irrigation Arizona has other and more valuable landmarks on her plains. The Samua cactus looks not unlike a huge cucumber grown grey with age. The Arizona build-

ing contains a notable anthropological collection, which includes many curious things gathered from the Cliff Dwellers and other Indian tribes. The Indian Territory Building contains a collection of crude implements and trophies of the hunting days that furnishes object lessons in the rapid progress of the Territory toward civilization. In the photographic room are many scenes of highly improved farms, fine buildings of the towns and handsome structures devoted to education. The portraits in oil of the Jefferson family painted by a Cherokee lady hang in the red parlor. Tecumseh's flag, the property of Joseph McCoonse, whose grandfather was one of six warriors taking oath to kill Tecumseh, is displayed

FIRST FAMILY OF THE LOUISIANA PURCHASE.—On the morning of Saint Louis Day at the Universal Exposition, there arrived to participate a community of Indians to which attached much interest. The presence of these Indians had sentimental relationship to the celebration. When, in March, 1804, Governor Delassus transferred the sovereignty of Upper Louisiana to Captain Amos Stoddard, representing the United States, among the witnesses to the transaction, in addition to the little settlement of Saint Louis, were Osage Indians. They were the original occupants of the land upon which the city of Saint Louis stands; or if not the original, they were in undisputed possession

when Laclede arrived to found the settlement. According to traditions they welcomed the fur traders and voyageurs. The white men lived on terms of amity with the Osages almost continuously. There were occasional threats and some demonstration; but as a rule the settlers near the mouth of the Missouri, continued upon good terms with the Indians. The picture shows a family group of these Osages. It will be observed that they have discarded almost entirely the Indian costume; that they wear not only the white man's clothing, but the white man's watch and chain. The feminine members of the Osages have adopted shawls for blankets, with preference, which is not altogether Indian, for bright colors.

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MISS MARIE DEL PILAR ZAMORA AND HER SCHOOL.—Upon the 37 acres of the Philippine Exposition there is no exhibit which appeals more strongly to popular interest than the school conducted from day to day by Miss Zamora, a cultured Filipino young lady. The picture shows the children assembled at the opening hour in front of the typical schoolhouse of bamboo poles and nipa palms. The Visayans, between whom and the Negritos there is a great ethnologic gulf, come early to receive their lessons. They are very polite, dress daintily and speak the English language with care and accuracy which some children might well imitate. For example, a Visayan boy given

his problem may say "4 chairs minus 3 chairs are 1 chair," and then immediately correct himself by adding "No; is 1 chair." Following the dismissal of the Visayans the Negritos in their American clothes, the Moros in their striped blanket shirts and waists, and finally the Igorot without clothes, troop in. There is a scramble for seats at the second session and a confusion of "Good mornings" from thirty pupils at once. The Negritos take the last tier of seats. The Moros go to a corner by themselves, for they are, in their traditions, superior to the heathen. Antero, the Igorot boy, who stands at the head of the line in the picture, is the star pupil; he finds it difficult to vocalize the letter "l." For yellow he says "yarrow."

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LOUISIANA WAY WITH A SIDE VIEW OF TRANSPORTATION.—That the Palace is one-fourth of a mile long and covers sixteen acres does not seem incredible from the side view in this picture. Plainness of exterior except at the ends which are composed of immense arches characterizes the Palace of Transportation. The floor area is spanned by wooden trusses. The sum of \$10,000 was expended for hoisting apparatus before one of the 220 trusses of the Palace of Transportation was lifted from the ground. These trusses were raised in rows of five making a complete cross section. The end trusses are one hundred and five feet in span. The three center trusses are one hundred and one

feet long. The weight of each truss is about fifteen tons. Beginning at the eastern end of the site the twenty horse power engines raised these trusses from the ground and placed them upon the supporting columns. The engines were moved westward as row after row of trusses was placed. The eastern end of the Palace was completed before the western end was raised. It was possible to see in the 1300 feet of length all stages of construction from first footings to finished facades. The building of the Palace of Transportation was one of the most interesting spectacles of the construction period. There were times when the building grew with marvelous rapidity. In one week forty trusses were lifted to their places.

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DE WET'S ESCAPE.—The series of thrilling battle scenes which comprise the Boer War program reaches culmination in the reproduction of General DeWet's escape. The battle scene opens with sentries on duty about two block houses. The battle begins with an attack on the block houses which are sharply defended. Then comes the cutting of barbed wire barricades under fire and a charge by the Boers. The roar of cannon and the rattling discharge of rapid fire guns swell the din of battle until it is almost deafening. DeWet and his men make a daring dash through the British cordon for liberty. One of the Boers rides his horse to the brow of a cliff beside the block house and with the

British pressing him closely in the rear he forces his horse to jump from a height of twenty-five feet into the river below with mighty splash. The battle continues while the horse and rider struggle in the water and at length reach the shore. The scene ends in the pursuit of the drenched rider and horse across the veldt in front of the thousands of cheering spectators. The spirit with which both British and Boers enter into this last battle scene impresses an appearance of reality which can not be imparted by the written description. The roar of battle reaches such strength as to be heard throughout the Exposition grounds. But when the last cheer has died away British and Boer go back to their tents in amity.

THE ARGENTINE COMMISSION.—In pavilion, in exhibits, in the personnel of its Commission, the Argentine Republic is worthily represented at the Universal Exposition. The head of the Commission is Dr. Jose V. Fernandez, Commissioner General. Argentina has filled a section of the Palace of Art with a surprisingly fine collection of paintings assembled by Commissioner Eduardo Schiaffino. Other representatives are Horacio Anasagasti, Liberal Arts; Sr. Guillermo A. Puente, Manufactures and Electricity; Dr. Damian Lan, Commissioner of Live Stock; Sr. Enrique M. Nelson, Commissioner of Agriculture and Forestry; Sr. Jose de Olivares, Commissioner of Press and Propaganda,

who appear in the group presented. Thousands of visitors to the Exposition have gained their first adequate impressions of the advancement of the Argentine Republic in civilization and industrial progress. The exhibits have demonstrated that Argentina ranks next to France among Latin countries in school population. The number of school pupils in France is 141 to 1000 inhabitants, in Argentina 101, in Italy 77, in Spain 73. Argentina has more teachers comparatively to the school population than any other country in the world. Manual training is a strong feature of the Argentine schools. Physical exercises are encouraged. The exhibits include cinematographic pictures showing school children at play.

THE UNITED STATES GOVERNMENT INSTALLATION.—While the accompanying picture does not show all that the United States Government has done in the way of participation at the Exposition, it gives a comprehensive view of the more important features. The Government Building is presented together with part of the Fish Pavilion; in the foreground are some of the fortifications which illustrate the sea coast defenses of the country. The Government Building, shown in the picture, contains the Navy Department's most interesting exhibit which is the reproduction, full size, of a section of a man-of-war. From the bow, back a distance of one hundred and eighteen feet, is shown

not only the outer form but the inner equipment. The beam widens to forty-six feet. From the water line to the top of the turret the height is nineteen feet. The figurehead of the reproduction is the actual figurehead of the Olympia, Admiral Dewey's flag ship in the Battle of Manila Bay. On the main deck are two ten-inch guns in barbette turrets. In their proper stations for a flagship are figures of officers and enlisted men in uniform. These include the Admiral, the Captain, other official grades, the midshipmen, the seamen, the marine and the apprentice. In the magazine are arranged the various kinds of ammunition. Offices, berths, baths, the sick bay, and the dispensary are open to the inspection of visitors.

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OUTDOOR AGRICULTURAL EXHIBITS.—The Palace of Agriculture although the largest building ever constructed for one Exposition department does not by any means include all of the agricultural exhibits. Surrounding the Palace as shown in the picture are many acres of outdoor exhibits. Grasses of various kinds have been grown during the Exposition period and judged as exhibits. The floral display is much more extensive and impressive outside of the Horticultural Building than within. Most notable of the outdoor exhibits is the living map. Upon a slope is drawn in vegetation the map of the United States. Sections, even states and territories, are outlined upon this map by the

growing crops characteristic of them. Walks follow the boundaries. Corn grows in Illinois, wheat in North Dakota, rice in Louisiana, blue grass in Kentucky, alfalfa in Kansas. States that are famed for diversity of production show the variety of growing crops. The principal lakes and water courses are indicated. Strange plant life from western states is represented. Sand hills tell of the arid regions and of the seaboard. But they have lost that shifting character which once made them troublesome. Vegetation in the form of grasses which will grow in sand has been discovered. These grasses are sown on the sand hills. They sprout and root and thrive. Thereafter the sand hill is no longer migratory.

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COMMONWEALTH AVENUE NORTHWARD.—Three great states are neighbors at the north end of Commonwealth Avenue. The picture is taken from in front of one of them, New York, and shows the other two, Ohio and Missouri. The gilded dome on the Missouri building looms above the oaks in which it stands. The picture shows how Commonwealth Avenue meanders to accommodate the undulations. It also illustrates the policy of the Director of Works who skillfully saved the forest trees, surveyed building sites in the openings and upon the knolls, thus transforming what seemed a hopeless portion of the park into one of the greatest triumphs of the Exposition. The Plateau of States

combines architecture and landscape in fascinating harmony. The knolls and slopes and valleys have been taken as Nature gave them. Only the underbrush has been cleared away. The avenues are winding; they may have followed cowpaths. One building has a gentle hilltop. Another is on a side hill. A third is on the street level. The floral features are as varied as the sites. But everywhere are the magnificent screening, overshadowing trees. The Plateau of States does not encroach upon the Exhibit Palaces. It is wholly apart, not even visible from the three great central plazas. But when the slope is climbed there open vistas which reveal part of the Universal Exposition which will live with best memories.

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HEART OF THE PLATEAU OF STATES.—The junction of Commonwealth and Colonial Avenues may properly be called the heart of the Plateau of States. More World's Fair capitols can be seen from that point of view than perhaps from any other. Washington's headquarters at Morristown, New Jersey, is the center of a collection of reproductions by the States. A very good view of it is presented in the center of the picture with its nearest neighbor, Beauvoir, the Mississippi Building, once the home of Jefferson Davis. The typical old Southern home of Arkansas is near by with its neighbor, the colonial mansion of Connecticut. The Massachusetts combination of several historic

structures is in view, as well as Rhode Island's close copy of the best in the days of the Providence Plantations. It was on entering the Rhode Island Building that a lady exclaimed: "Why, this is the stairway in my grandfather's old home." From the heart of the Plateau of States one can count a score of these State and Territorial Buildings. There are more than forty of them within the grounds. They are hospitably open to all comers, but more especially the people of the States respectively. Commissioners and hostesses are on duty continuously. Reading and writing rooms and other conveniences are maintained. Members of families, friends from the same locality, make their State building their rendezvous.

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TREASURY OF COLONIAL HISTORY.—The lovers of Colonial relics find wide field for the exercise of their affections on that part of the Plateau of States where stands the building of Massachusetts, shown just beyond Minnesota in the picture. The exterior of the home of the Bay State at the Exposition reproduces parts of several historic mansions. The identity of the building is impressed by the motto across the front of it, "Ense petit placidam sub libertate quietem," which may be translated, "By the sword she seeks repose settled under liberty." The interior abounds in reminders of the history of the Commonwealth of Massachusetts. The true son seldom speaks of the State; it is "the

Commonwealth of Massachusetts." The first apartment entered is a great hall which reproduces the Senate Chamber in the Old State House in Boston. In one of the side rooms, which really form part of the main hall and are reproductions of similar rooms in the original building, hangs a picture of the Battle of Lexington by Sandham, bearing the title "Dawn of Liberty." The upper floor contains an historical room occupied by relics beyond price loaned for exhibit at the Exposition. Ear rings which were buried during the Revolution, a piece of embroidery done by Rose Standish on the Mayflower, the pipe which Miles Standish smoked in 1622—these are some of the mementoes of New England history.

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THE WESTERN STRETCH OF LOUISIANA WAY.—What Sunken Gardens are at the eastern end of Louisiana Way, Machinery Gardens are at the great transverse avenue of the Exposition. The Palace of Machinery gives the name to this beautiful stretch of floral landscaping. Between broad strips of paving the gardens extend for nearly one-third of a mile, great masses of bright colors set in spacious lawns. The picture is taken from near one of the large bandstands where daily concerts have been given successively by the Garde Republicaine band of France, the Grenadier band of Great Britain, the President's band of Mexico, Sousa's band, and other bands of national renown. With the

music, the flowers and the architecture hundreds of thousands of visitors have carried away lasting memories of Machinery Gardens. Two of the most notable of the thirteen hundred pieces of statuary on the Exposition Grounds are in Machinery Gardens. They are symbolic compositions. One stands for "The Mountain," the other for "The Prairie." The first of these, "The Mountain," presents a miner and a hunter on opposite sides of a mountain. On the summit stands a figure personifying "The Old Man of the Mountain," with bald head sunken between the shoulders. "The Prairie" is a group of figures symbolizing the harvest period. Solitude is expressed in the one; joyousness in the other.

LITTLE FILIPINOS.—The little folks of the Philippine Islands are of unfailing interest. Whether playing in their respective villages or assembling for the daily session in a typical Filipino school house they have been objects of sympathetic curiosity. Grown Filipinos, as a rule, are not large people averaging considerably below the stature of Americans. The children, as shown in the picture, are smaller than those of the same ages in this country. They are, however, well formed and bright and good looking. A recent census of the Philippine Islands, taken by the American Government, revealed but two Lilliputians, and they were brought to the Exposition. They are brother and sister— Juan

and Martina de la Croix. They are natives of Panay, are Visayans, a tribe which produces larger men and women than any other of the thirty-seven. Juan is twenty-nine inches in height. Martina is twenty-seven inches. Tom Thumb, by whom Americans measure in comparison all little people, was thirty-six inches. Martina is thirty-one and Juan twenty-nine years of age. In Juan's case it is an inch a year. The midgets are of a family of eight children, the other six being of average size. They are dancers and acrobats. Educated in their native language they speak two dialects of the archipelago, also Spanish and some English. The little people are agile and graceful. Juan is an expert in sparring.

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LIFE IN ALASKA.—The strong, heavy set but agile people from the Arctic Circle formed a World's Fair colony which was popular with visitors at all times. They were always good humored, even in July and August days when it made one feel uncomfortably warm even to look at the heavy fur clothing. But the smiles were broader and the greetings were more hearty when the cool nights came and the reindeer coats and trousers were desirable. The picture presents a scene in the Esquimau Village of the Universal Exposition. At the foot of the scenic mountain stands a typical tent or hut of reindeer skins such as is easily transported and quickly pitched for camp purposes on hunting and fishing

trips. The Esquimau at the entrance to the tent holds his gun. A log house, low and heavily framed to resist the winter's blast, represents Esquimau progress toward civilization. It is an improvement on the ice home of the primitive Esquimau. The woman seated on the sledge was a member of the community which occupied a corner of the Exposition Grounds of the World's Columbian Exposition of 1893. The placid looking woman is interesting as the mother of Nancy Columbia, who stands near her. The young lady of eleven years, wearing a reindeer suit of leggings and jacket, is the belle of the village. She enjoys the distinction of having been born at a World's Fair. She was christened at Chicago.

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P LAZA SAINT ANTHONY ON A SUMMER DAY.—A view of the Plaza of Saint Anthony about the middle of the afternoon when the shadows lengthen eastward is presented. The picture is taken from near the corner of the Palace of Transportation and shows part of the west facade of Varied Industries with the Palace of Electricity beyond. In the distance is the west Pavilion and a section of the Colonnade of States. Spring and summer of frequent showers were trying on the builders of houses, the makers of roads and the movers of exhibits. But the season, exceptional in excess of moisture was the making of such foliage and verdure and blossom as no previous Exposition has known. Not

in many years has the locality of St. Louis been favored with such luxuriance of vegetation. The picture shows what the timely moisture has done for the maples, the shrubbery, the vines and the lawn. The rich and heavy green foliage of the trees makes a happy contrast with the old ivory of the Palaces. The shrubbery in three months has been transformed into thickets half concealing the approaches of the bridges and growing down to the water's edge. On such a day as the picture was taken this vegetation not only lowered the temperature but was relief to the eyes against the garish gray of the asphalt under the sunlight. The season favored the midsummer visitor with unusually cool and pleasant weather.

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THE ARGENTINE EXHIBIT OF LIBERAL ARTS.—In graphic arts and allied industries the Argentine Commission has one of the most notable installations in the Palace devoted to Liberal Arts. In the forms of publications of various kinds, notably the large number of scientific books, these exhibits do great credit to the Argentine Republic. Geographical maps of the whole country as well as of the several provinces show that lithographic art has been well developed. A general map of the Argentine Republic, made by the Argentine Geographic Institute, has commanded the admiration of all geographers. The engraving of the Compañía Sud-Americana, which does the bank notes

for the Argentine Republic, indicates a high order of that kind of talent. View postal cards and are shown which will compare favorably with similar work turned out by the publishers of Europe. In many ways the development of the art preservative in the Argentine has been surprising to northern visitors. A part of the Argentine collection includes models in plaster sent by the Ministry of Public Works in Buenos Ayres, the subjects being studies of the LaPlata, of the Harbor of Buenos Ayres, and of the rivers Parana and Uruguay. Well executed plans of the Military Harbor of Bahía Blanca, with photographs taken during construction of same greatly interested the delegates to the International Congress of Engineers.

PORTS AND INDUSTRIES OF THE ALEUTS.—While the mineral resources and agricultural possibilities of Alaska have been impressed upon visitors by a most commendable collection of exhibits, the Universal Exposition at the same time has illustrated the life of the Aleuts as it was when Secretary Seward negotiated the great transfer from Russia to the United States. Arctic landscape and even icebergs were constructed to give the environment. In the foreground of the picture is shown a body of water to which the name Lake Aleut was given. For a country where seven miles in a row boat is a constitutional not unusual in the early morning this Lake Aleut appeared rather circum-

scribed. It was, however, sufficiently commodious for the handling of the bidarka which is the name the Esquimau gives his boat, the construction of which mystifies the white man. The Esquimau in the boat is dressed and equipped to represent the Indian of the bow and arrow period. He manipulates the boat to show the tactics of the chase after the wily sea otter. Imitation glaciers of imposing dimensions rise from the lake. On one of the ledges is posed a train of dogs harnessed to a sledge. The huts built of blocks of ice with low round roofs and one small opening for door and window are represented. Esquimau men, women and children are grouped on the ledges holding their harpoons, spears and bows.

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THE OLD CONSTITUTION HOUSE.—Appropriately, Vermont reproduces as the State Building at the Universal Exposition, the Old Constitution House. In accordance with the fitness of things, the historic structure occupies a site on the edge of the Plateau of States and fronts on Federal Avenue. Of Puritan plainness, this weatherboarded building, with narrow eaves, is in strong contrast with the nearby palatial mansions of other States. The Old Constitution House at the Exposition is an exact copy of the original inn in Windsor where the Constitution was signed October 8, 1777. President Roosevelt, in a recent address, said that this constitution was the first in the United States to prohibit

slavery. It may have been the first in the world to proclaim the doctrine of Universal Freedom. Old Constitution House at Windsor is now a warehouse. This reproduction at the Exposition has its relation to a movement by a Vermont State Association to restore and preserve the original as an historic monument. The caretaker of the Old Constitution House is E. G. Flander, whose ancestor is said to have been the first man in the United States to free a slave and to have been one of the very few Americans honored with tablets in Westminster Abbey. A center table of the pattern and pride of 1750, dark blue china-ware, a spinning wheel, are among the objects of veneration in Old Constitution House.

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WIVES AND DAUGHTERS OF THE OSAGES.—Upon the arrival of the Osage community to take residence at the Exposition the women became at once the objects of envious admiration on the part of Chippewa, Pueblo, Cocopa and Sioux women. They wore better clothing; in fact their dresses were of costly material. They were profusely trimmed. It may be taken as evidence of equality on the part of the Osage women to state that most of them tattoo freely. In the cases of the men the tattooing is done in circles around the neck and shoulders and breast. The women of the Osages tattoo their hands and arms. Upon the breast and neck they work tattooed designs in diamond shapes. They

too, believe, as do the men, that this tattooing tends to longevity. The women of the Osage nation are the most comely of the Indian women at the Exposition. They show no signs of ill treatment or of hard life. It is said to be a fact that in many of the families of the Osages white help is employed in the house as well as upon the farm. Up to the time of the arrival of the Osages the Patagonians were the giants of the Indian representatives at the Exposition. In stature, however, the Osages rival the Patagonians. In one respect the Osages lead all other Indians; they were extremely hard to please at the Exposition. They were continually objecting to conditions as they found them. They had lived too well at home.

AN INTERIOR VIEW OF THE PALACE OF TRANSPORTATION.—This picture of the exhibit of vehicles built by the John Deere Plow Co., St. Louis, is not merely interesting as giving an idea of the distribution of space within the Palace of Transportation; it affords opportunity to judge of the fitness of the interior for display purposes. The Palace of Transportation has been called the best exposition building, from the standpoint of the exhibitor ever erected. It provides an abundance of light so that exhibits in all parts of the great structure are equally well shown. There is sufficient height for the largest exhibitor. Entire railroad trains, a dozen or more of them, were backed into the

building, to stand upon the tracks as exhibits. The palaces of the Universal Exposition of 1904 cost from \$500,000 to \$1,000,000. The latter amount was expended on the Palace of Transportation which is typical of the larger class. No steel trusses were employed. Wonderful results from the builder's point of view and entirely satisfactory conditions for the exhibitor's needs were wrought with wood, as the picture shows. In the construction of the Palace of Transportation there was used the enormous amount of 12,000,000 feet of lumber. The nails driven home weighed eleven thousand tons. The holes bored in the timber for bolts and rods, if placed end to end, would reach from St. Louis to New York City.

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MISSOURI'S CORN PALACE.—Perhaps the most conspicuous single object in the Palace of Agriculture is the corn palace of Missouri, the central feature of the corn exhibits of half a dozen states in which that cereal is a leading crop. Missouri's exhibit represents agricultural products from every one of the 114 counties in the state. Entrance to the space covered by the grand dome constructed of Missouri corn is between two figures, one an Indian maid, the other a Missouri girl. The costumes are of corn husks doing great credit to the ingenuity and taste of the makers. Within the corn palace is a likeness of His Excellency, Governor Dockery, skillfully

worked from corn husks. Great towers are constructed entirely of Missouri corn. One tower is of white, its companion tower of yellow corn, each being 38 feet in height. Between the towers is constructed the Louisiana Purchase Monument, the material being corn representing all of the 114 counties. The monument is ornamented with the United States flag and with the Louisiana Purchase flag, both designs made of corn. The varieties of corn include those well known and others of local repute. But there is one variety which is not shown for the grain; it is the cob corn grown especially for the value of the cob which is used in the manufacture of cob pipes.

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Educational Exhibit of the Argentine.—The display made by the Argentine in the Palace of Education recalls the interesting fact that the public school system of that country is an outgrowth of the American system. Horace Mann is the father, by common consent, of the normal preparation for the public school system in the United States. When Horace Mann began his campaign in Massachusetts Domingo F. Sarmiento was the Minister of the Argentine Republic to this country. He became not only the admirer but the personal friend and confidant of Horace Mann. When Sarmiento went back to his country he took with him

twenty-five American teachers and founded the first South American normal school only three years after the first North American normal school had been established at Lexington, Massachusetts, by Horace Mann. The Argentine Board of Education sent as delegates to the Universal Exposition Miss Ernestina A. Lopez and Jose J. Berrutti, who are principals of two of the leading schools in the city of Buenos Ayres. The Ministry of Public Instruction of that country also sent representatives in the persons of Mrs. E. Bischoff and Mrs. Sara Eccleson, one principal of the Normal School at Rosario and the other principal of the Kindergarten Normal School at Buenos Ayres.

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THE WONDER HOUSE.—A newspaper visitor gave to the Palace of Electricity the name of The Wonder House. The message which goes up the wire through the roof of the Palace, passes through space until it comes to another wire, descends through another roof and is heard and transcribed by a young man with curious looking apparatus called a receiver, strapped around his head, is only one of the wonders. The radiophone is a wonder. It sends speech or song traveling through the air on the ray thrown from an electric searchlight until a mirror is reached. There the message is stopped and changed into sounds which can be distinguished. Another invention multiplies the capacity of the

telegraph instrument and wire until it is possible to transmit 2,500 words a minute over a single wire. The automatic telephone is in operation, by which the central girl is dispensed with. Numbered discs on the side of the phone are pressed until the number desired is counted out. Then the connection is made, the bell rings at the number counted and the telephone gets busy. When the connection is finished the receivers are hung up, and that breaks the connection. These are some of the performances which amaze visitors. The devices do what is claimed but how is beyond the comprehension of the average mind. Nevertheless the non-scientific visitor gazes and marvels at the wonderful devices.

PORTALS OF EXPOSITION PALACES.—Two of the great exhibit palaces employ the Roman Triumphal Arch as the climax of the facade. One of these is the Palace of Liberal Arts. Entrance to the interior of this Palace is through an impressive arch. Stately Corinthian columns frame the arch and support a lofty attic which affords the base for sculptural decorations. From the gigantic lion at the base to the splendid group constituting the summit this arch is surrounded with sculptural pieces symbolic of the exhibit uses of the Palace, expressing as they do the mechanical and scientific qualities of the contents of the Palace. The picture presents a view of four strik-

ingly dissimilar portals. Across Sunken Gardens from the Roman Municipal Arch of Liberal Arts is one of the main entrances of Mines and Metallurgy. In the distance is a central portal of Manufactures, which is the focal feature of the front. The entrance to Education opposite makes no marked change in the classic facade of that Palace. Within and above the entrance to Liberal Arts, shown in the picture, is the largest photograph in existence. It is seventy-two feet long, ten feet high. The subject presented is a panorama view of the Alps between Mischael and Weissborn. Famous peaks, the Gröner glacier and Monta Rosa are shown. Seven enormous plates were required for the negatives of this photograph.

MAIN ENTRANCE TO EDUCATION.—While the Palace of Education utilizes for the main entrance and for the focal point of architectural interest in the facade the form of the Roman Triumphal Arch, it differs from the arch employed in the Palace of Liberal Arts. These two entrances although classed in architecture as of the same general character have few points in common. In the case of Education the arch is rendered very attractive and worthy of prolonged study by the mass or aggregation of sculpture and sculptural ornamentation. Groups symbolizing music and manual training flank the doorway; above them are other features of sculptural adornment and meaning until the whole

collection culminates in a magnificent quadriga. When the Exposition opened and the finished buildings were shown to the world there were differing opinions as to relative merits of the Palaces. It may be said of the Palace of Education that it wore well in public estimation. Visitors, those who considered themselves judges of architecture and those who knew what pleased them best without professional knowledge of the art, united in praise of the classic outlines of this Palace. There was a chaste simplicity about it which pleased the connoisseur and the tyro. To the end of the Exposition public admiration never flagged. The site made the facades of Education among the most conspicuous on the grounds.

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THE SEAT OF POWER.—Broad and long and massive, its corresponding height scarcely appreciated in the picture because of the hillside, is the seat of power of the Exposition. Machinery in motion is the rule. At Chicago operative exhibits were exceptional. Here the 40,000 horse power is divided and sub-divided and distributed to thousands of exhibitors. Steam cuts little figure except to run generators. The latter produce the electric power which is carried to all parts of the 1240 acres and applied to live exhibits in almost endless variety. Many kinds of merchandise are manufactured before the eyes of visitors and sold. Motive power in forms which were experimental and curious

at the World's Columbian Exposition is here demonstrating its manufacturing and commercial success. Perhaps one of the greatest marvels of this Universal Exposition is the evolution that has come about in the creation and application of power within the eleven years since the former milestone of progress for the world was set on the shore of Lake Michigan. The steam turbine and the gas engine were in the novelty class at Chicago. Here they are shown much larger in size and in daily action demonstrating their efficiency. A 600-horse power Westinghouse steam turbine was started in Machinery June 20th; it ran continually to the last month of the Exposition, driving a generator, never stopping for repairs.

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PORTAL OF MINES AND METALLURGY.—The Palace of Mines and Metallurgy possesses architectural distinction in that no columns are used in the entrance adornment. The building is an odd one among the many for various other architectural reasons. It does not pretend to present the semblance of masonry. It is confessedly in appearance of wood and of staff, decorated only as is possible with easily carved and plastic material. Architectural elements entering into this unusual combination are Egyptian, Assyrian and Greek. But the treatment is described by the expert as "purely American and in the highest degree original." The architectural idea has collateral relations

but no paternity. As the picture shows, a great square entrance is flanked by obelisks and is crowned by a globe that is surrounded by structural features, torch bearers and groups designed to symbolize the natural forces of the earth. The pillars that form what may be called the "screen wall" reveal a wealth of ornamentation in relief that adds greatly to the attractiveness. In the picture the main entrance of the west facade overlooking the east lagoon is presented. But whether this Palace is viewed from across the Sunken Garden, from the podium of Government Building, from the terrace of Das Deutsche Haus, it is attractive and interesting for its oddity. The like of it was never before seen at an Exposition.

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ART IN AGRICULTURAL PRODUCTS.—The exhibits of the Department of Agriculture are not mere aggregations of grains and grasses and vegetables. The installations are admirable for artistic qualities as well as for the revelation of agricultural resources. One of the booths of Indiana is shown in the picture. It illustrates what can be done in effective grouping of agricultural products to please the eye as well as to inform the mind. The framework of the booth is covered with dark green and dark red burlap. Upon this background are placed flat medallions of small white and yellow seeds of various kinds of grain imbedded in a thin coat of glue. For decorative purposes heads of

broom corn are utilized. The grains are shown in classification put up in jars as well as in the unthreshed state. Pictures wrought from corn husks and grains and grasses are so disposed as to add to the pleasing effect. Figures of Indians are draped and adorned with costumes made from agricultural products. The range of designs wrought in these booths or pavilions is wonderful. Nebraska, in a pavilion, uses nothing but entire ears of corn for all of the architectural lines. Seals of the State and of the United States are done in corn by Missouri artists in agriculture. The uses and beautiful colors of corn husks were never appreciated until these farm scenes were worked out to adorn the pavilions of agricultural states.

TRANSPORTATION, PRIMITIVE AND PRESENT.—Exhibits illustrate methods of transportation from the ox cart, the pack mule and the camel to the train de luxe of the present day. This department does more than satisfy curiosity. Tests of locomotives have been conducted through the period of the Exposition and the results carefully analyzed. Water is weighed. Coal is measured. The engineer and the firemen are in their places. The test is on. Faster and faster run the wheels until a speed of eighty miles an hour is reached. The racing on the elevated tracks continues the appointed time. Then the great machine slows down. Note is taken of remaining water and fuel. The ash

is examined and weighed. The record is entered. There is a different test. Steam is raised. Tracks are sanded. The start is made. More steam is applied. Not a foot does the monster move. The pull is against a dynamometer. Slowly the register rises until it shows the pulling record at full power. The details of the tests speak for the scientific importance. Water for the steam is tested to establish its purity. The coal is analyzed to determine its steam making quality. The flue gases even must undergo chemical investigation. While visitors stand within a few feet these tests of speed, as shown by the revolving wheels, are pushed to more than a mile a minute. Twenty days is given to testing each locomotive.

THE WIRELESS WONDER AT WORK.—The visitors to the Universal Exposition have with their eyes and ears realized that wireless telegraphy has passed beyond the experimental stage and is a commercial success. The tower, 300 feet high, shown in the picture, is the visible evidence; the harsh, grating, buzzing sound hour after hour is the audible evidence; the appearance of wireless dispatches in the newspapers, giving the daily events on the grounds, and the certificate of scientific jurors at both ends of the wireless route complete the chain. The system in operation on the World's Fair grounds is the DeForrest, named for the inventor. The apparatus is not complicated. Wireless messages by the DeForrest system start from an ordinary Morse key. The electric wave leaves the top of the tower, not following

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straight line but undulating in accordance with the contour of the earth and the character of the surface, whether water or woods or cultivated soil. When the wave strikes an upright wire it agitates and produces dots and dashes very much like the results when an ordinary message comes over the wire. When a spark is released by the Morse key at the sending station the click is heard by the receiving operator and, being interpreted according to the code, the message is written down upon a piece of paper. The foot of the DeForrest wave, if the expression may be used, follows the surface of the earth by the route of least resistance, traveling, according to estimate of experts, at the rate of 186,000 miles a second. While sending is by a key, the receiver supplements his ears with a device like that worn about the head by telephone girls.

THE FRUITS OF THE PURCHASE.—Seated in a great chair at the foot of the Terrace of States is the figure of Napoleon in characteristic pose, apparently absorbed in contemplation of the Palace devoted to Education. It is fitting that the celebration of this greatest peaceable acquisition of territory—the Louisiana Purchase—should give to education not only one of the largest but one of the most conspicuously located Palaces. Within the naves beyond that Corinthian colonnade thirty-six states present in competition the results of the public school system of this country. That in the many exhibits which most forcefully impresses itself upon the beholder is the uniformity in methods and attain-

ments. The public schools have reached a degree of high efficiency the country over. Another conclusion which is conveyed is that more attention than ever before is now being given to art and industrial education. Without a national system, with the states acting independently, it appears that methods of instruction are much the same all of the way from the Atlantic to the Pacific. Nearly every American city of considerable population now has its art school as a wide range of exhibits of such character shows. Of the foreign nations Germany devotes much of the space allotted to her in Education to interesting and instructive exhibits of her schools in decorative art in the industries and in the applied sciences.

PLAZA OF ORLEANS IN EARLY AUTUMN.—A part of the Exposition grounds which has developed wonderfully as the season progressed is the Plaza of Orleans. The summer was not only one favorable in moisture but frost was delayed until an unusually late date in October. The result was such growth of vegetation, such foliage, such blooming of flowering plants as are only produced in seasons of exceptional character. The picture is taken from near the corner of Mines and Metallurgy just on the edge of the terrace. The light falls at such an angle as to bring out in perfection the beauties of one of the grand entrances to the Palace of Education. It defines the Corinthian colonnade in its

classic simplicity and beauty. There are few pictures of this admirable creation of the architect which give a better view of the Palace of Education than the one here presented. Beyond the Palace of Education and just over the bridge is an excellent presentation of the facade of the Palace of Manufactures. The manner in which luxurious growth has been encouraged about the approaches to the bridge is a strong characteristic of the landscape treatment at the Exposition. In the distance at the foot of the Wireless Telegraph Tower is a gem of a garden in which stands conspicuous the statue of the Bird Woman who conducted Lewis and Clark westward across the mountains from the head waters of the Missouri.

THIS MAJESTY, EMPEROR WILLIAM II.—A portrait of the Emperor William by Ferdinand Keller has a well merited place in the largest and most comprehensive art exhibit ever made by Germany at a Universal Exposition. The War Lord wears a military dress with an imperial robe thrown backward to hang from the shoulders. The pose is dignified and pleasing. But that which arouses most popular interest and inspires greatest admiration on the part of the visitors to the Universal Exposition is the face. The artist has caught an expression of mental strength, of intelligent courage. There is especial fitness in the exhibit of the por-

trait of the German Emperor at this Exposition. Of all heads of governments Emperor William gave the closest personal attention to the participation. He selected the historic German palace to be reproduced and gave instructions as to details. But more than this he exerted his all powerful influence to secure at St. Louis a representation of German educational methods in art and industry which should emphasize the recent advancement made by his country. The exhibits of Germany illustrative of the teaching of art and industrial decoration and the applied sciences are said to be the finest ever presented at an Exposition. They have attracted much attention.

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THE MAGNITUDE.—Realization of the Universal Exposition's magnificence in distances comes in a variety of ways. The visitor looking down one of the vistas such as the accompanying picture presents is impressed with the meaning of two square miles of World's Fair. After an all-day's tramping between endless installations the information that the aisles in the Palaces stretch out 142 miles comes home with peculiar force. Here is under roof almost as much land as the laws of the country permit a homesteader to enter. Here are 20,000 exhibitors and 70,000 exhibits. The World's Columbian Exposition had about that number of exhibitors but there have been combinations and consolidations

in the past eleven years with the result that many installations here are much more extensive and costly than corresponding exhibits were at Chicago. One steel corporation exhibiting here embraces thirty companies which exhibited in 1893. The single Westinghouse exhibit is an exposition of the workings and an array of the products of twenty-two concerns which were represented individually at Chicago. A single railway corporation occupies more than 62,000 square feet of space. The Westinghouse installation has about the same. These are the two largest exhibits at St. Louis. There was nothing in the way of an individual exhibit at the World's Columbian Exposition to compare with them.

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THE BOERS IN CAMP.—Cronje and Viljoen, who toward the close of the war in South Africa were first and second in command of the Boer forces are central figures in the picture. They are seated in front of the headquarters tent of their camp in the Exposition grounds. Cronje is bareheaded and in civilian dress. Viljoen, on General Cronje's right, wears his uniform with hat turned up on one side, as is the custom of the Boers. In front of the leaders, behind them and on both sides, are grouped veterans, some of them beardless, who fought on the Boer side. Fine fellows they are from the physical point of view. They show the Dutch strain in their broad shoulders and heavy weight.

Camp life at the World's Fair has gone well with both Boers and British. Numbering nearly one thousand, they have passed the Exposition period comfortably and contentedly, living upon army rations, maintaining army discipline. The morale has been most excellent. Day after day these troops go through the strenuous battle scenes, riding fearlessly, filling the air for a mile around with the roar of cannon and musketry, meeting not an accident to speak of—not an untoward incident to mar the perfect presentation of the most realistic war scenes ever attempted in mimicry. These soldiers have enjoyed the World's Fair campaigning, and delighted hundreds of thousands of World's Fair visitors.

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PORTAL ON AN ANGLE.—Two buildings on the north side of Louisiana Way presented to the architects the unusual problem of a break of the facade in the form of a receding angle. The problem or problems were met in two different ways. In the case of the Palace of Varied Industries a detached or swinging colonnade without roof was used, being, it is claimed, something entirely new in architecture. For the main entrance of Manufactures a different triumph was achieved. This is shown in the picture. A colossal niche was devised, framed by gigantic architectural composition; the whole is surmounted by what is said to be the largest quadriga ever placed on a building. By daylight this en-

trance to Manufactures is very imposing, as the picture indicates. At night, however, with the lights artistically placed to bring out the magnificent proportions and decorative effects, there is presented a portal, the most splendid, perhaps, of all of the eight grand doorways that lead to the interiors of the Exhibit Palaces. The view of this wonderful entrance given in the picture is taken from the terrace at the corner of the Palace of Education. The distance is several hundred feet, but not sufficient to dwarf the grandeur of the Portal which conceals an angle. But not until one stands near and slowly measures with the vision the depth as well as the height is the magnificent creation well understood.

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THE COLOSSUS OF COTTON.—Down the great central nave of the Palace of Agriculture are arranged several immense exhibits to illustrate the leading agricultural productions of the United States. Tobacco and corn are among these. Towering beside them, occupying a central position, is King Cotton, shown in the picture. King Cotton is the ambitious design of the State of Mississippi to illustrate the importance of that staple. The colossal figure is crowned. In the right hand is held a sceptre tipped with the opening flower of the cotton plant. Around the throne are arranged products of cotton and cotton seed, with cotton bales in the vari-

ous forms, compressed, uncompressed, round and square. The figures of cotton pickers shown standing about the base of the throne are life size. This affords a means of comparison by which the immensity of the figure of the King may be judged. Other big things in the Palace of Agriculture include a register book at the California exhibit weighing 200 pounds, two feet thick, with space for the 150,000 names registered. Another of the big things of the Palace is a champagne cask which measures 17 feet 6 inches in diameter, and which has been sold to champagne manufacturers for \$17,000. It holds 16,500 gallons. It will be sent to France following the Exposition.

ADMINISTRATION BUILDING.— Association of the Washington University campus and buildings with the World's Fair is of interest to all visitors. Washington University had acquired a tract of over one hundred acres adjoining Forest Park. Much progress had been made in the erection of buildings when the World's Fair management was accorded the use of Forest Park. The character as well as the location of the buildings made it highly desirable to annex the Washington University property. The removal of the University property from the old location was postponed. There are on the University site eleven granite buildings, all of them devoted to World's Fair purposes. The general plan

of the University architecture is the quadrangle. The first quadrangle occupies rising ground overlooking the most of the World's Fair site. The central and most imposing structure is the Administration Building. It is 325 feet long by 118 feet in depth. It has a massive tower 77 feet high topped by four octagonal towers. The entrance under the tower is a magnificent arch from which one of the grandest views of the World's Fair is obtained. In front of the main entrance to the Administration Building is a terrace fifty feet wide, extending from wing to wing. The cost of this single building was \$250,000. In the Administration Building are the offices of the Exposition and of the National Commission.

AN IMPRESSION OF DISTANCES.—The points of view from which the camera may be trained to include more than one of the Exhibit Palaces are not many. The World's Fair of 1904 occupies twice the ground space of the World's Columbian Exposition. Its buildings were designed accordingly. They cover fifty per cent more ground than did those of Chicago. The central plaza or axial space from Art Hill to the Entrance, nearly a mile in length, is 600 feet wide. The other avenues, radial and transverse, have uniform width of 200 feet. In fact it was a building rule, inviolable for the chief structures and seldom waived for the small buildings, that there must be 300 feet of clear space between

the wall of one building and that of another. Of the Exhibit Palaces a facade of less than 500 feet is unknown, while there are buildings with 1300 and 1600 feet of frontage, and in one case a side facade unbroken for the distance of a third of a mile. From east to west one may walk a mile and two thirds in the midst of continuous construction, except for cross avenues, while from north to south a distance of a mile and a third is along avenues bordered by buildings. In the picture given the east fronts of Electricity and Varied Industries are shown by a sidelong sweep of the camera. These are the ends or narrow fronts. The Intramural Railroad requires forty minutes at ten miles an hour for the circuit.

CORNER OF LIBERAL ARTS.—Entrances reaching to the sky line give to the facade of the Palace of Liberal Arts a striking character. These lofty entrances are arched. When people are passing in and out of the building the comparison of height is impressive. From the floor to the arch of one of these entrances is as high as the cornice of a five story building. A corner of Liberal Arts is a combination of two of these great entrances with a pavilion and Corinthian columns of immense size but entirely plain. Quadrigas crown the entrances. On the walls, screened by the columns, the mural decorator has found space for some of his most beautiful work. The Palace of Liberal Arts is

unlike any of the Exhibit Buildings and unlike in outline any exhibit building of a preceding exposition. Students of architecture find it somewhat difficult to analyze and classify by established canons and schools some of the ideas which these World's Fair builders have wrought out, but the conceptions are none the less interesting because they were not borrowed and do not remind the beholder of something either modern or ancient. The colonnade pavilions and entrances of Liberal Arts Palace have a certain important relationship to exhibit space. Ten entrances open upon aisles so arranged as to give unusual advantage to exhibitors. It is impossible that an exhibit be hidden.

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THE NATIONAL COMMISSION.—When the Congress of the United States determined upon “celebrating the one hundredth anniversary of the Purchase of Louisiana Territory by holding an international exhibition of arts, industries and manufactures, and the products of the soil, mine, forest and sea,” provision was made for “a non-partisan commission to consist of nine commissioners.” The appointments were made by President McKinley. They were so distributed as to represent the whole country. The national character of the Exposition was emphasized in the selection of four commissioners who had been United States Senators and two who had been members of the House of Representatives.

In the picture the commissioners seated, right to left, are Hon. John M. Thurston, Nebraska; Hon. Thomas H. Carter, Montana; Hon. John M. Allen, Mississippi; Hon. George W. McBride, Oregon. Those standing, in the same order, are Hon. Martin H. Glynn, New York; Hon. John F. Miller, Indiana; Hon. William Lindsay, Kentucky; Hon. Joseph Flory, Missouri, Secretary of the commission; Hon. Frederick A. Betts, Connecticut; Hon. Phillip D. Scott, Arkansas. The National Commission represents the Government of the United States in relationship to the Exposition. This relationship is much more comprehensive and responsible than that sustained by the Government toward any preceding Exposition.

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PALACE OF MACHINERY.—The home of the prime movers looks the purpose it fulfils. The walls are massive in appearance and require close scrutiny to detect the difference from solid masonry. Above them rise the square, symmetrical, perfectly proportioned German steeples. Above the roofs of other Palaces project domes and columns, globes and obelisks in variety, but nowhere does the vision rest longer and with more satisfaction than upon the half dozen German steeples of Machinery Hall. Sense of solidity and strength is impressed from every point of view of this building. This is as it should be, for down the one thousand feet of the wide parallelogram's length, marshalled in three

mighty columns, are arranged the engines of steam and of gas and of electricity, some towering to the height of a three-story house, others concentrating in a small fraction of that space the mechanism to produce mighty energy. Generators, turbines, transformers, and all of the strange parts of combinations for creation of energy are there in almost endless array with an assured sum total of power production which is too great for comprehension. Within this hall are assembled engines which have had no counterparts in appearance or equals in power in preceding Expositions. The illustration is record breaking in character and extent. The power plant of this Fair is of amazing interest.

VARIED INDUSTRIES.—At the World's Columbian Exposition there was one great building which cast in the shade or dwarfed all others. It was known as Liberal Arts and Manufactures, covering 30 acres, the largest single structure ever erected for Exposition purposes up to that time. A part of this structure was devoted to educational exhibits. The Universal Exposition of 1904 has four exhibit palaces to house the classes of exhibits which were in Liberal Arts Building at Chicago. These four buildings cover more than 40 acres. They are Varied Industries, Manufactures, Liberal Arts and Education. Varied Industries is the largest. The picture shows the south front 1200 feet in length, and the east or main facade 525 feet long. Between the columns and the walls is a broad walk of one-third of a mile where the pedes-

rian is fully protected from sun or rain. Half way on the south front, shown in the picture, is a notable effect produced by the throwing forward of the colonnade to give approach to a receding entrance. Through the entrance is reached a magnificent covered corridor extending to the north front. On either side of the corridor is a large open court affording light, air and space for pavilions and canopies housing exhibits which need not be placed inside of the building. "Varied Industries" is new in Exposition nomenclature. Yet this palace is one of the first to become fixed in the visitor's mind. The name is novel; the building is unlike anything in the Exposition architecture of the past. The location is central. Across the eastern facade, between double rows of well grown maples, lies the great plaza wherein a brigade may manoeuvre.

A **DEDICATION GROUP.**—On the one hundredth anniversary of the signing of the treaty at Paris by which the Province of Louisiana passed to the United States, the Grounds and Buildings of the Universal Exposition in commemoration thereof were dedicated. Within the Palace of Liberal Arts assembled a most distinguished gathering. It included the President of the United States, the only living ex-President, the Ambassadors, Ministers and other diplomatic representatives of more than thirty nations, governors and their staffs and commissioners of most of the states, territories and islands, nearly one hundred Senators and Representatives of

Congress, and several thousand officials, military and civil, of this and other nations. While the hosts were gathering for the ceremonies of dedication, President Roosevelt, Ex-President Cleveland and David R. Francis, President of the Exposition, stopped on the threshold of the home of Mr. Francis and were taken by the camera in a group picture that has become historic. The association emphasizes the national character and sponsorship of the Exposition. It illustrates the spirit of the World's Fair in which neither politics nor sectionalism has found place. It is an admirable exhibit of the foremost types of Americans in this generation.

ENTRANCE TO PALACE OF MACHINERY.—The splendor of the

Exposition architecture is not wholly in its magnitude. Colonnaded facades, two furlongs in length, are very imposing. Arches under which a three-story house might find shelter are impressive. But there are details, bits of construction, to gratify in a high degree the artistic sense. In one of the entrances to the Palace of Machinery the architect has wrought wonderful results. He has demonstrated the possibilities of ornate decoration in staff. To those who recall the exhibit palaces at Chicago this Exposition shows notable evolution. The staff at

St. Louis is of much better quality. With this development it yields readily to elaborate molding. The interior of the entrance to the Palace of Machinery is one of the best illustrations of the advancement made in staff work since the World's Columbian Exposition. There is the appearance of solidity in the forms of staff thus molded, and at the same time softer and more artistic lines than are obtained in masonry of stone or brick. The fibrous plaster, for this is another and perhaps a better name by which staff may be called, preserves its perfect form. A thin coating of mortar placed in the mold gives the exterior a smooth, delicate and finished appearance.

THE HOUSE THAT GRANT BUILT.—Half a century ago Ulysses S. Grant, an ex-Lieutenant from the United States Army, returned to the farm of his wife's father, a few miles out of St. Louis. He was given a part of the farm to till for a living. Upon the land, with the help of neighbors, he built a house of logs, cutting many of the trees and hewing them roughly. In that house the ex-Lieutenant and his wife passed a portion of their earlier married life. Tilling the soil was not congenial to the West Pointer. The hauling and selling of wood was no more satisfying. The Grants moved to Galena, in Illinois, where the father of the ex-Lieutenant lived, and whence came the summons to

organize and drill Illinois regiments at Springfield when, in 1861, Abraham Lincoln called for 75,000 volunteers. The log house on the Gravois road became a mecca in later years. It was taken down and log by log moved carefully to the site of the World's Fair and re-erected. It shows ravages of time, but not what might be expected of fifty winters and summers. At the Dedication of the Grounds and Buildings of the Exposition, General Frederick Dent Grant, the eldest son of U. S. Grant, commanded a division of the military pageant. Before the ceremonies, General Grant visited the log house and examined it with much interest. The picture was taken as he mounted his horse to ride away.

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PALACE OF ELECTRICITY.—From any point of comprehensive view the facades of the Palace of Electricity are reflected in encircling water. The building is approached by bridges over the canals on two sides. On the east and on the south are the main lagoon and the Grand Basin. Between the Palace and the water are walks of asphalt, broad ribbons of turf, rows of well-grown trees, and a terrace to the edge of Basin and lagoon. The setting of the Palace of Electricity, with its combination of gray paving, green parking and crystal water, is enchanting. The foliage casts shadows upon the ivory white of the building and is in beautiful contrast. Seen from the opposite side of the

water course this building is one of the most attractive to the vision. Yet it is simple in plan. The columns are carried down to the ground and present an appearance of greater height to the facades. Unusual regard has been given by the architects to provision of light for exhibits. The doors are very large, eleven feet wide by eighteen feet in height, to admit large parts of massive machinery. Within, the extent of space having unobstructed view is noted at once. The roof of Electricity Palace is carried on 176 trusses, the longest being 82 feet. The length of the building is 750 feet and the width 525 feet. The cost was \$399,940. A highly embellished central court is a distinctive feature.

THE ERA OF STAFF.—Half a century ago a French modeler patented in England fibrous plaster. The discovery was what made possible Exposition palaces. This combination of plaster and fibre is staff. Construction with staff costs about one third as much as wood. In the evolution of the use of the fibrous plaster has come about adaptability to ornamentation. What would be impossible with brick or with wood, both from cost and character of material, is encouraged by the fibrous plaster. And thus it is that the building of these stately and ornate facades is practicable. Upon the buildings at Chicago were spread 150,000 square yards of staff. The amount at St. Louis is much greater, perhaps

twice as much. The fibre binds the plaster. At the World's Columbian Exposition the binder was burlap. At St. Louis, fibre from Manila, hundreds of tons, was mixed with the plaster. The most elaborate molds were constructed. The result is seen in the colonnades, the arches, the rich cornices, the relief ornamentation in endless variety. The extent to which staff is a factor in Exposition building may be understood when it is explained that the Palace of Manufactures cost \$720,000 of which \$160,000 was for staff. Not only is the staff work today more ornate; it is more durable. It has become to a degree fire proof since hemp fibre has been substituted for excelsior and wood fibre. For interiors it is lasting.

CHINA'S DEBUT AT A WORLD'S FAIR.—For the first time in the centuries the Chinese Empire has appeared as an official participant in a Universal Exposition. The Commissioner General who bore the invitation had a remarkable experience at Peking. He was not only given a hearing at Court, but when he had delivered his address he was summoned to the throne of the Empress An, a mark of great favor, and was questioned about the Exposition. China's formal acceptance followed. It was welcomed, but the Exposition officials were hardly prepared for the zeal with which the Chinese Government set about its preparations. The Imperial Commission was announced with Prince Pu Lun of

royal blood at the head of it. The Vice Commissioner, Mr. Wong Kai Kah, with a staff and retinue, was sent to this country so promptly that he was the first of the foreign commissioners to take residence in St. Louis for the Exposition. A former student at Yale, a master of English, versed in American methods, Mr. Wong Kai Kah entered upon his duties. On the occasion of the first ceremonial call of the Vice Commissioner and his staff upon the officers of the Exposition this picture was taken. Closely following Great Britain, which was second of the nations to break ground, China's site was dedicated, Madame Wong Kai Kah raising the flag of the dragon and her distinguished spouse delivering an eloquent address.

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MISSOURI'S MANSION HOUSE.—As chief hostess among the States, Missouri properly stands first in the long line of Commonwealths. Her site is the highest on Government Hill. Her dome vies in elevation and imposing proportions with that of Government Building. Commonwealth Avenue begins just in front of the Mansion of Missouri and curves across the Plateau of States. Missouri appropriated \$1,000,000 for participation in the Exposition, the largest sum up to this time given by a state for an exposition. About one-fourth of the amount was expended upon the Mansion House and its adornment. The building is of "Roman Architecture with an American feeling," to quote Isaac S. Taylor, the

architect, also Director of Works of the Exposition. It is 312 feet long by 160 feet wide, proportions second in magnificence only to the Exhibit Palaces. The architectural composition is really three monumental parts, or masses, with connecting links. These links abound in porches and balconies. Above the central mass rises the golden dome upon which Victory perches. Under the dome is a rotunda 76 feet across, into which one steps from the main entrance. The commanding position has suggested the advantage of balconies. At three elevations are promenades. Around the base of the dome is one of them. From a height of 130 feet above the general level the great Exposition is spread in panorama.

THE BLIZZARD.—Where the great thoroughfares of the World's Fair intersect the story of the evolution of the Purchase is told in statuary. Four heroic groups stand at the head of the main lagoon. They face the expanse of water, the Cascades and the Colonnade of States. Perhaps the one of the four which will be best remembered is "The Blizzard." A pioneer has been caught in a storm on the plains. Numbed and exhausted he has slipped from the saddle and half reclines on the ground. His head is bared. The blast blows on one side his tangled beard. The rifle is held in the hollow of the arm. The horse stands close to the master, as if to shelter, his head dropped forward, his back to the

force of the storm, his position that so well known of dumb brute endurance of the terrors of the prairie. Another of these groups represents the period before the pioneer with the barbaric buffalo dance performed by Indians. The third group is the cowboy recumbent on the short grass looking into the distance. The pony, with saddle and rope and other belongings of the range, stands ready for instant action. The fourth group is "A Step to Civilization," which a progressive Indian is urging his son to take, while in the background an old warrior true to his blanket and wigwam stands in discouraging attitude. Each of these groups is an impressive and distinct chapter in the winning of the West.

MEXICO'S FORWARDNESS.—The first flag unfurled over a completed foreign building was that of Mexico. "The Land of Manana" does not apply at the World's Fair of 1904. Mexico's acceptance of the invitation from the President of the United States was prompt. Her exhibits were among the earliest to arrive. The chief representative of that country, Senor Albino R. Nuncio, was spoken of by President Diaz as "The Commissioner who knows his business." He justified the description. Space for Mexico was asked and obtained early in all of the exhibit palaces except two—Electricity and Machinery. Very interesting is the collection of plant life of the Cactus Republic, a thousand varieties being

shown in the department of Horticulture. The building of Mexico is typical of the country. It has the patio, or interior court, and galleries giving an inner as well as an outer frontage with light and air to all of the rooms. That which interests even more than the construction of the building is the treatment of the surrounding grounds. The villa of Mexico, stands in a garden where tropical and sub tropical plants abound. On one side of Mexico is the English garden of one hundred years ago, surrounding the Orangery reproduced after the famous original banquet hall at Kensington Palace. On the other side stands the Grand Trianon in the midst of flowers and chalets and other surroundings distinctly French.

PALACE OF MINES AND METALLURGY.—A cornice that overhangs eighteen feet beyond the outer building line is one feature that distinguishes this from the other exhibit palaces. A broader statement might be made that the Palace of Mines and Metallurgy is unique in exposition architecture. Midway of each of the four fronts rise two obelisks to a height of one hundred and forty feet. The bases and the tops of the obelisks are ornamented, with long stretches of undecorated surface between. The obelisks are pleasing in their plainness. Back of each pair of obelisks is an enormous globe, thirty feet in diameter, supported by gigantic figures of men twenty-eight feet high. On two sides

of the Palace is a colonnade. Between the row of columns and the wall is a wide arcaded walk. The space is sufficient to permit a continuous row of exhibits a distance of a quarter of a mile. The four entrances with their flanking obelisks and immense globes, are ornamented to symbolize the four chief metals—gold, silver, iron and copper. Although the Palace contains nine acres of space and the colonnade furnishes cover for many exhibits the requirement of this department for the overflow and the outside exhibits is twelve acres. In addition to the four chief entrances there are twenty minor doorways each of which stands for a mineral or its application. The illumination is entirely from skylights.

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UNITED STATES GOVERNMENT BUILDING.—Its sponsorship for the Universal Exposition of 1904 was emphasized by the United States in the construction of the largest Exposition building the Government has ever erected. This relationship was recognized by the Exposition in the bestowal of a most commanding site. Government Building stands just within the Exposition eastern boundary. Its dome is visible for a mile or more on the approaches. It rises above the tree tops of the park and dominates in a wilderness of towers and spires and minarets and cupolas. Government Building has a magnificent facade 764 feet long facing toward the grand picture. Terraces and steps lead

down to the level on which the Exhibit Palaces stand. The elevation is not too great for architectural effect but enough to afford a most impressive view. The west front may be seen entire from the Sunken Garden. As one approaches by way of the East Lagoon or avenue along the Palace of Manufactures, Government Building discloses first its central entrances and dome and then gradually the far reaching wings and side pavilions. Government Building has an architectural character of its own. By reason of its elevation and approaches and great dome it reminds one of the capitol at Washington. But in detail its long facade recalls rather the front of the United States Treasury. The combination is happy.

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THE IMPERIAL JAPANESE COMMISSION.—Japan accepted early the invitation of the United States to participate. That nation asked and received space most eligibly located. When applications for exhibit room began to crowd, Japan was asked to release some space. Not a square foot could be given up. On the contrary the Japanese Commission desired more. Japan's Commission is very strong. Mr. Hajim Ota is councillor to the Department of Agriculture and Commerce in his country, as well as Acting Commissioner-General to the Exposition. He is a graduate of the University of Tokio. He has been Secretary of the House of Peers of the Japanese Diet, a professor of Public Law and

Political Economy, a judge of the Supreme Administrative Court. Other officers and attaches of the Commission are Mr. Hiromichi Shugyo, who served his government at the World's Columbian and the Paris Expositions; Mr. Naozo Kansaki, a Tokio journalist who held high office with the Osaka Exposition last year; Mr. Keisuke Niwa, attache, with varied exposition experience; Mr. Ushitaro Beppu, Examiner of the Patent Bureau of the Japanese Department of Agriculture; Mr. Yukio Ichikawa, attache, landscape architect in the service of the Imperial Household; Mr. Masahichi Yabu, a member of the Osaka Chamber of Commerce; Mr. Kiyoshi Sugawa, Director of the Japan Exhibit Association.

NEW JERSEY.—Historical sentiment adds charm to the architecture of the Plateau of States. New Jersey has reproduced Washington's Headquarters at Morristown. Locally this was better known as "The Old Ford Tavern." It has a homely, hospitable, low-browed, roadside look, which prompts a friendly feeling at first sight. A wide porch with columns supporting the roof extends across the entire front of eighty-three feet. Small panes of glass, dormer windows, outside stone chimneys, weather boarding, green blinds and shingled roof attest the fidelity of reproduction. Within are reminders of the tavern's best days. The wall paper and the furniture are colonial. Alexander Hamilton, Lafayette,

Stueben and Israel Putnam trod a rag carpet, such as now covers the hall floor, and warmed themselves in front of the old-fashioned fireplace. Relics of the Revolutionary period are displayed in the large reception room. A stair case leads to parlors on the floor above. One of the upper rooms is furnished as was Washington's bed room. A dining room is on the second floor. Even the cut glass is of colonial pattern. The collection of antique furniture in New Jersey's Building is one of the most notable at the Fair. To those whose interest in things colonial is keen the Old Ford Tavern is a Mecca. Appropriately the World's Fair site of Washington's Headquarters is where Colonial intersects Commonwealth avenue.

ACADE AND LAWN.—Congestion of humanity is unknown on the days of greatest attendance. The wide sweep of avenues insures this. The spaciousness has also encouraged breadth and length of lawns. The paths are wide but there still remains abundant room for the stretches of velvety sod. A facade of the Palace of Electricity, with its frontage on the water, is seen in the picture. The approaches to the entrances are ample; the walk is broad, but there is wide parking as well as easy terrace to the lagoon's edge. Nowhere does the blue grass weave its mat more quickly or more perfectly. The lawns of this Exposition measure many acres. They are of its chief glories. Wherever buildings

and paths and flowers and waterways leave space unoccupied there the blue grass flourishes. The levels of turf are pleasing but it is where a vast carpet of rich green covers a rounded hillside or a long slope from the wooded plateau to the palaces on the lower plain that the part which the lawn plays in the whole scene is more fully appreciated. In the Terrace of States the lawn finds its chief recognition from the landscape artist. It begins at the base of the colonnade, where sit mighty figures symbolic of the Louisiana Purchase States and Territories, and comes down in an impressive concave sweep to the edge of the Grand Basin, affording beautiful and striking color contrast in emerald for the statuary and crystal cascades.

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THE PALACE OF PU LUN.—Elaborate in carving, splendid in color, the Chinese National Pavilion contrasts strongly with the rather sombre Orangery of Great Britain on one side and the overshadowing dome and arched roof of Belgium, its other neighbor. It is a reproduction of the country seat of Prince Pu Lun. The framework was constructed by American carpenters with whom worked the Chinese artisans putting in place more than six thousand pieces of wood finish and embellishment. More than \$40,000 was expended by the Chinese upon the wood carving and decoration of the pavilion. The scroll sawing, pyrography and inlaying of ebony and ivory are marvelous. This wood working was done by

hand. It was begun in China soon after the acceptance of the President's invitation to participate and was continued for months before construction of the pavilion was undertaken here. Several distinct structures united by a wall comprise the Palace. In the center is an open court which is treated as a garden, with a pagoda of fragile construction and a pool containing goldfishes. Masses of Chinese lilies and roses emphasize the Oriental character. The fact that this is intended to present the country seat of a royal prince gave warrant to bring many things of interest from the Imperial Gardens at Pekin. Entrance to the court is through a high gate. In front of the pavilion is a pagoda gorgeous in scarlet, gold and blue.

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THE LAGOONS.—By direct course through the Lagoons and the Grand Basin is a voyage of a matter of a mile and a third. It is between grassy terraces, under the shadows of the long rows of trees and past the facades and corners of eight exhibit palaces. It is an hour of enchantment. Geysers burst from the surface of the Grand Basin spouting to a height of seventy-five feet, adding an element of excitement to this journey by boat. From the cascades into the Grand Basin rush and tumble and splash the water as it "comes down at Ladore." Figures are prosaic, but they may suffice for those who thought an Exposition site without river or lake must suffer a vital defect. Lagoons and Basin occupy

seventeen acres. They contain 19,000,000 gallons of filtered water. The addition and the agitation are measured by the rate of 90,000 gallons a minute from the great central cascade. The side and smaller cascades contribute half as much more to the aqueous gaiety. On a higher level of the valley is the Life Saving Lake, where, in twenty feet depth, the Government corps shoots the life lines and goes through the realistic drill of rescue from a wreck. On a still higher level is Arrowhead Lake spanned by three bridges leading to the reservation of the Philippines, navigated by strange craft from the archipelago, the unfailing satisfaction of the water buffalo. The World's Fair is not without a great variety of water features.

PLAZA OF SAINT ANTHONY.—The three great diverging ribs of the fan-formed group of exhibit palaces are Plazas. They honor in their nomenclature the lower, the middle and the upper Mississippi. Their names stand historically and geographically for the Louisiana Purchase. The eastern is the Plaza of Orleans. The western is the Plaza of Saint Anthony. Between them is the Plaza of Saint Louis. Saint Anthony is seen impressively from Administration avenue, near the spot where the channel of the River des Peres passes out of sight to reappear beyond the eastern border of the World's Fair. The sweep of vision is magnificent. Straight away to the southward extends the plaza full three hundred feet wide and three quarters of a mile in length. A view of this kind affords opportunity for comparison of the Palaces.

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The mighty arches of Transportation are on one side. The prim front of Varied Industries, with its wealth of windows, is opposite. These are in the foreground. Beyond them where the avenue divides space with the lagoon are the dissimilar facades of Machinery and Electricity. The closure of the picture is its chief charm. Above the center line of the Plaza rises gracefully the western horn of the Terrace of States, capped by the chaste outlines of the West Pavilion. The side scenes of the closure are a section of the Colonnade of States and a corner of the Palace of Art on one hand, and on the other the cedars, the wall and the minarets of Jerusalem reproduced. The old ivory of the construction contrasts gratefully with the green of lawn and forest. The Plaza of St. Anthony is one of the most pleasing of all the great vistas.

THE PROTEST OF THE SIOUX.—That advancing civilization in the Territory of Louisiana was not altogether by unobstructed pathway is told in sculpture. "The Protest" is mute but intense. The Indian warrior who gestures his defiance is stripped for battle. He belongs to the period before the white man's weapons found their way into the red man's hand. A single strip of rawhide gives the bridle control. The horse is not the Indian pony of later days on the reservation. He is well built and spirited, a reminiscence of the generations ago when droves of wild horses ranged over the western plains. The Indian leans forward and weaponless throws out his clenched fist toward the coming

invasion of his country. The emotion is further expressed in the jerk which the left hand has given to the rawhide, pulling the horse backward almost to his haunches and wrenching the mouth open. Rider and horse together tell the story of rage and impotent antagonism to the inevitable. The nakedness of the Indian and the ragged hair of the horse add to the desperation of "The Protest" in their revelation of its usefulness. On all sides the World's Fair presents the evidences of the white man's accomplishment in the Louisiana Territory. The spirit of development abounds. The noise of progress fills the air. One solitary attitude of defiance, one fierce note of discord is "The Protest of the Sioux."

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FROM WILDERNESS TO WONDERLAND.—Where rioted the jungle of briers and vines and rotting vegetation now stand the Palaces of Machinery and Transportation with the roadways, paths, rows of handsome trees, lawns and flower beds surrounding them. Education and Electricity are on terraced and adorned islands, once ground cut into deep ravines and made unsightly by patches of brush. Underneath Liberal Arts and Mines and Metallurgy was a narrow, shallow pond called by park courtesy a lake. The sites of Manufactures and Varied Industries with the Plaza of Saint Louis between was a plain crossed by dirt roads and trails given over to ball games and other sports. Through a deep

tortuous channel of 8,800 feet the River des Peres, a rivulet in dry weather, a flood following every downpour, took its course. Three years ago this quarter of Forest Park, in a state of demoralized nature, shunned by the landscape gardener as impossible, was locally and aptly known as "The Wilderness." It was unsewered, unwatered, unlighted, in every respect unimproved. All that had been applied toward landscape betterment in the twenty-five years of Forest Park's existence had been expended in more encouraging sections. The building of the Forest City has been the transformation of Wilderness to Wonderland, with palaces, roadways, pathways, choice shade trees, lawn, flower beds, fountains and statuary.

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NORTH FRONT OF MANUFACTURES.—A splendid facade of twelve hundred feet, Corinthian in composition, presents itself to the visitor as he passes through the Lindell Boulevard entrance. This entrance is one of the most frequented. It is sometimes called the main gate. The north facade of Manufactures is to many persons the first definite impression of the magnitude of the exhibit palaces. The front is a series of immense arches, sixty feet in height. It is not a straight line. Midway of the length is an angle. In this angle is an entrance which takes the form of a magnificent triumphal arch. Through this arch the way leads into what was originally designed to be a court and garden. But as

foreign participation went beyond all expectations and exhausted the space before demands could be satisfied, the court was given over to France which government has builded there its own pavilions and installed exhibits favorable to such a location. The central entrances on the several sides of Manufactures are notable features. Next to these side entrances in interest is the unusual treatment which has created corner entrances. An adequate corner entrance in such a building is not easily designed. The Palace of Manufactures has such entrances and they are in harmony with the architecture of the whole building. The verdict of public opinion upon Manufactures justifies the very conspicuous position the palace occupies.

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LOUISIANA.—In keeping with the historical sentiment which prompted the World's Fair, is the reproduction by Louisiana of the old Cabildo as it was in 1803, when the transfer of sovereignty from France to the United States took place. The Cabildo was, at that time, the principal government house for the entire province of Louisiana, extending along the bank of the Mississippi to the British Dominion line. The Cabildo is still preserved at New Orleans, though somewhat changed in appearance by a mansard roof. The large hall of state, where the transfer took place, is furnished to conform to the time of the transfer. A fac simile of the treaty between France and the United States for the purchase

of Louisiana is displayed. This treaty bears the signatures of Livingstone, Marbois and Monroe, but not that of Thomas Jefferson as has been frequently said. The portraits of the three signers of the treaty are shown, together with those of Jefferson, Napoleon, Salcedo, Laussat, Wilkinson and Claiborne. Even the courtyard is made interesting by reminders of 1803. It contains an old stone filter with drinking "monkeys," the provision which insured clear and cool water. The reproduction includes the prison, which was part of the original structure. In one of the cells are shown the stocks over one hundred years old. They were used by the Spaniards for punishment. The lower floor of the Cabildo is a reception room.

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CANADA.—Designed for comfort of Canadians and for hospitality to all others the building of the Dominion is a well planned clubhouse. It is not a reproduction of any historic structure. It is not colonial. It has neither Corinthian nor Ionic columns. Its exterior, with plenty of porch room, looks comfortable. Its interior abounds in the conveniences of a club. The building is one hundred feet square. Porticoes surround the building. They invite occupation by offering shelter and by affording many interesting points of view. Canada's building is on International avenue, a thoroughfare north and south through the Place of Nations. From one of the porches there is a fine view of a dozen

foreign buildings. Just across International avenue is the quaint typical edifice of Ceylon with the life saving lake and the life saving station beside it. To the southward the Canadian building overlooks the great floral clock with a face three hundred feet in circumference. Still farther away, but in full view is the northern facade and terrace of the Palace of Agriculture. The Intraumural trains roll by every two minutes. To the westward is the ever fascinating reproduction of old Manila and the life and exhibits of the Philippines. On the north is the pleasing facade of the Palace of Fish, Game and Forestry. To be brief, this cosy building of Canada is a very convenient and comfortable half-way resting place.

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GALVESTON FLOOD.—Art plastic and pictorial combined with mechanical and electrical invention produces a living picture of the Galveston flood. Eight months of time and \$60,000 in money were required to produce the picture. In the foreground are grass, trees, fences and houses of real material. Looking beyond the spectator sees objects on the canvass, but so well is the work done that it is not apparent where the real objects leave off and the pictorial begin. The beach has real water washing upon it in waves produced by mechanical contrivance. Out to sea the scenic waves are in apparent motion. Boats are seen to enter and leave the harbor. Cars roll along the streets. Trains cross the

trestle work three miles long spanning Galveston Bay. The day closes with wonderful cloud effects. The sun slowly setting throws a blaze across the ocean. Then comes the hour of shadows. Illuminated trains appear on the tracks. Following the sunrise is the beginning of the storm on the fateful Saturday. The dark clouds gather. The gale begins. The water rises. The waves increase in size until the water enters the streets. The fury of the storm increases until the mists envelop the whole city and the roar fills the air. The rain stops. The waves roll back. Vessels appear on the beach out of the water. The city is in ruins. Darkness comes on. Slowly the new Galveston takes form and stands revealed.

WHY "THE FOREST CITY."—By any approach to the World's Fair the visitor is in the midst of luxuriant foliage. The routes from the north are tree-lined. To the east is the square mile of Forest Park. Within the grounds trees are many. They are everywhere. When the clearing of the lower plateau, to obtain space for the Exhibit Palaces began, there went up from a leaf-loving community a united plea to "spare that tree." Out of the waste were retained and transplanted the best. Remarkable success attended this policy. Hundreds of trees, twelve or fifteen years old, shapely, with upper boughs nodding to the level of cornices sixty-five feet from the ground, were replanted along the avenues.

They were protected from injury during the construction period. They became well rooted and vigorous in the two years given to recuperate, with the result that the usual unpleasant appearance of newness on Exposition grounds is dispelled. One might well suppose the Exposition had been in course of deliberate preparation for a decade, an impression which the soft old ivory tint of the buildings tends to strengthen. This combination of towering foliage against the mellowed whiteness of building facades is very pleasing to the vision. The scene presented by the main entrance, with its sentinels of maples, on the north side of the Palace of Education is one typical of hundreds along the avenues.

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TWILIGHT ON THE TERRACES.—When the sun is nearing the meridian, the richness in the cream tint of facades, the strength of more vivid colors on domes and towers and roofs are seen in all of their fullness. When the rays slant from the West there are long shadows on lawns, gray coolness in colonnades, whole palaces mirrored in lagoons and basin. A little later the World's Fair architecture assumes a new form of beauty. Between daylight and dark, in the deepening twilight the clearness of the outlines fades. The splendid picture takes on shadowy forms. Standing beside the Grand Basin one looks out over still waters and upward to the Pavilion, the Colonnade of States and the Festival Hall

delicate and misty almost to unreality. The few minutes of dusk, before the myriads of lights begin to glow, have their own weird charms for the World's Fair visitor. Perhaps there is no place better to realize the beauty of this twilight scene than the boat landing in front of the Palace of Electricity. Across the way are two facades of Education. One with shadows playing between the columns, the other up side down in the water. Away to the south, across the basin, the thickly clustered statuary is a community of so many ghosts. The Pavilion is outlined because it is silhouetted against the sky. The Colonnade of States is cloudy. Festival looms through the trees a great gray mass without much detail.

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AT THE HEAD OF THE GRAND LAGOON.—From the foot of the Louisiana Monument the view southward includes the Grand Lagoon, the fronts of Education and Electricity and the full sweep of the Colonnade of States with Festival Hall in the center and the East and West Pavilions on the ends. These are the more distant objects. Nearer, just across the promenade are heroic groups of statuary. Not the strong, rugged art which is shown in their outlines gives them their chief significance. In the midst of the glory of the World's Fair, in the very center of the grandeur are placed subjects which carry the mind back to the period of the pioneer in the Louisiana Purchase. One group shows

Indians executing the barbaric buffalo dance. Two Indians are dancing while a third beats the drum. One of the dancers is covered head and shoulders with a buffalo robe. The next group is a step to civilization. It presents an Indian youth whose father is pointing the way to the white man's road while the old grandfather urges the boy to remain with the tribe. The third group tells the story of the tribulations on the plains. A blizzard has overtaken the pioneer who has slipped from his horse and is reclining on the ground to wait for the storm to pass by. A fourth group shows the cowboy lying lazily on the ground, his head raised enough to enable him to sweep the range and keep in view the wandering herd.

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JEFFERSON BRIDGE, ELECTRICITY WAY —When the visitor wearies of the crowd, of the music, of the rush of intramural cars, of the grand basin and its craft, of the grander circling colonnade and its architectural Kohinoor, the Festival Hall, then it is well to turn down Electricity way for a quiet stroll. The choice is between the loggia of the Palace when the sun is overhead and the cinder path in the cool hours of morning or evening. The tall columns of Electricity are on one side; the lawn and shrubbery and South Lagoon on the other. Jefferson Bridge spans the lagoon opposite the entrance to the Palace. In the distance straight away is Lewis and Clark Bridge, and beyond

rises one of the square, steeple topped corners of the Palace of Machinery. There are brilliantly colored beds of flowers just over the lagoon and a rich carpet of blue grass covering the terrace to the West Pavilion. But beyond the bridge rises a picturesque jumble of architecture. Through clumps of cedars can be seen the lofty wall of the World's Fair Jerusalem. Above the wall rise Solomon's Temple and the Mosque of Omar. Even at this distance the magnitude of Jerusalem reproduced is noted. Between the Palace of Machinery and Jerusalem every hill top carries some quaint or striking architectural creation. One has not wandered away from the World's Fair but into new and hitherto unexplored parts of it.

COLONNADE OF STATES, EAST SECTION.—The great peristyle, curving on the summit of the hill above the cascades and forming the crest of the terraces, charms the vision, whether the view be near or far. In this instance the point is the Grand Basin. It is sufficiently near to bring out details of the sculptural adornment. At the same time the harmonious architectural whole can be appreciated. The view is taken with the east cascade at rest. In almost the center are the noble outlines of the East Pavilion. To the westward are five of the fourteen parts of the colonnade, each forming the frame for the setting of a statue representing one of the States or Territories of the Louisiana Purchase.

On the eastward is seen the dome of the star-shaped World's Fair Capitol of Texas, and a corner suggestive of the Imperial Pavilion of Germany, the castle of Charlottenburg. When it is stated that the colonnade is sixty feet high, that the East Pavilion restaurant provides accommodations for over two thousand patrons, that the steps leading up the terraces are equal to the stairways of a six story hotel, that the east cascade flows over twenty thousand gallons a minute, more definite impressions of the magnitude may be formed from the picture. At the head of the cascade stands the graceful spirit of the Pacific, a girl poised in space with an albatross attending. Cupids sport around the base of the group.

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CITY WITHOUT NAILS.—Thousands of tons, scores of carloads, of material were brought from the Philippines for the Filipino buildings. There were bamboo poles without number, mahogany and cocoanut palm logs, crates of the nipa grass for thatching. Without nails of metal, without saws, the industrious colony from the Archipelago constructed the buildings large and small which are so marvelous to all World's Fair visitors. A sharp shining knife carried in a leather sheath at his belt and a small hammer constituted the kit of the Filipino carpenter. When it was necessary to fasten the heavier poles or beams the builder whittled wooden pins, opened the way for them with the point

of a broad bladed knife and drove them home with a hammer. But most of the construction was binding and sewing. Filipino house-making was a species of tailoring. The poles and timbers were lashed together with rattan or bejuco, a kind of brush rope. Oftener they were bolted with the wooden pins. The nipa grass, with its spear like blade, from twelve to fifteen inches long, was laid on the poles in rows, and then bound in place with strips of bamboo. A long spear of grass ran through the end of a slender piece of bamboo furnished the needle and thread with which the Filipino sewed the layers firmly in place. The work was done with wonderful skill. Each bit of material was shaved and shaped with the big knife.

WEST VIRGINIA.—The design chosen for West Virginia's building might very well do for a State capitol. It is colonial. Approached from any direction it presents an imposing facade. A large dome rises from the center, giving an observatory from which much of the World's Fair is visible. At the corners are small domes. The roof projects sixteen feet beyond the walls in front and on the sides, being supported by large columns. In the rear the roof projects ten feet and has the columns. It may almost be said that the building has four parts. The first floor contains an unusually large reception hall occupying about one-third of the space, but leaving sufficient room for offices, a smoking den, in-

formation bureau and other conveniences. A wide staircase leads to the second floor where is a banquet hall seventy feet long. Several doors open upon second story porches. West Virginia architects, twelve in number, competed to furnish the design. West Virginia manufacturers contributed the ornamental metal ceilings which attract no little attention. The great natural wealth of West Virginia finds various ways to emphasize itself in the interior furnishings and the displays. But it is necessary to go to the Palaces of Mines and Metallurgy and Forestry to realize adequately what this wealth is. West Virginia occupies in the two departments mentioned nearly fourteen thousand square feet of space.

IOWA.—Half a year before the World's Fair opened the State of Iowa flung to the fall breezes on the Plateau a flag above the first completed State building. Some states were just raising frame work. Not all had secured and had staked off their sites. Iowa was well located to set an example. From the Mansion of Missouri, Commonwealth Avenue rises by a gentle slope to the maximum altitude of the World's Fair grounds on the south. In front of the Kansas building Commonwealth Avenue divides or forks, the branches coming together again in front of the Inside Inn. Between the branches or forks stands the building of Iowa looking down the half mile length of Commonwealth Avenue,

lined with State buildings. The front is one hundred and twenty-five feet long. The main entrance in the center of it is under a pediment carried by six immense Corinthian columns. Iowa's coat of arms is on the front or entablature of the pediment. Through this noble approach the way leads into a great rotunda like a Greek cross. The rotunda is open to the interior of the dome a height of over one hundred feet. At the ends are semi-circular colonnade porticos, two stories high. Promenades surround the building at the ground and third story levels. The subdivision of the interior is admirable. It provides a governor's suite, commissioners' rooms, reception parlors, exhibition halls, and press headquarters.

VARIED INDUSTRIES AT NIGHT.— In the first full darkness of night the exhibit palaces are vast masses of dimly outlined shadows. The impression of magnitude is there but the architecture is not defined. In the Palace of Machinery four ponderous fly wheels are revolving with a vibratory sensation in the air, but almost noiselessly. A man in blue overalls moves along a gallery on the west end of the Palace in front of a board covered with knobs and buttons and switches. He presses here and twists there. Half a mile away dull red lines of light appear from end to end, from top to bottom of Varied Industries. One side of this building is a distance of nearly a quarter of a mile. Around the four sides is a walk of nearly a mile, most of the way between great outer columns and inner walls. From the ground to the

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eaves line is sixty-five feet. Above are domes and towers. The dull red lines brighten rapidly until the entire structure stands out built of brilliant light before the astonished vision. The picture is not dazzling. It is not one from which strained eyes must be turned away to rest. The radiance is rich, complete, satisfying. There is genius in electrical illumination. It has reached, in this instance, the highest expression yet attained. It is not over done. The art of it is shown in the light treatment of the facades which have cloisters. Along the south front of Varied Industries is a row of immense columns. The lines of light are not on the outside; they are behind; they illumine strongly the interior, the space between columns and wall. The effect is to outline the columns in strong relief against the old ivory tint of the walls.

PALACE OF TRANSPORTATION.—One of the largest of the exhibit palaces is that devoted to transportation exhibits. It is exceeded only by the Palace of Agriculture. The length of Transportation is 1300 feet and the width 525 feet. There is no court. The roof covers fifteen acres. The most striking features of the architecture are the east and west fronts. They consist of three magnificent arches. These arches are 64 feet wide and 52 feet high. They suggest the uses of the Palace in that they resemble the ends of a great terminal station. Fourteen railroad tracks, having a combined length of four miles, extend from the western arches to the eastern. Upon these tracks are shown all kinds of passenger

and freight equipment. There still remains space amounting to 270,000 square feet for other groups of exhibits. Within and without the architect has wrought with wonderful genius an exhibit palace from the suggestion of a railroad station. The sides of the building are plain, broken only by the many windows and occasional entrances. The architectural and sculptural effects are massed in and about the arches at the ends. At the four corners of the building are pylons different from the towers and domes of the other exhibit buildings. These pylons reach a height of 150 feet. There are sixty entrances. The width of the building is spanned by five uniform trusses. Windows on the sides admit abundant illumination.

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OFFICIAL BUILDING OF JAPAN.—Instead of one national pavilion, the Imperial Japanese Commission has a group. The office of the Commission is shown in the picture with a Japanese carpenter standing at the corner of it. All winter these Japanese carpenters in their tight leggings and their blue serge coats with white cabalistic inscriptions worked. There were days when snow flew and when the American carpenters knocked off. The Japanese took no holiday. They worked with rope ends and twine and pegs and occasionally with nails. They climbed about the frame work of the buildings with agility which was the admiration of the Americans. They made themselves so popular and their

work was so unlike American carpentry, that their presence evoked no suggestion of labor trouble. When the Japanese and the Americans going to work in the morning passed each other on the World's Fair avenues, the American workman shouted something intended to be Japanese which sounded like "O-hi-o." The Japanese laughed and responded "Good morning." As appears in the picture the Japanese have given careful attention to the landscaping of their reservation. They have in their group of buildings a tea house, the material used in the construction of which was brought from the forests of the Imperial household. It is said that no two pieces of wood used in the tea house are from the same species of tree.

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NAPOLEON BRIDGE, SOUTH LAGOON.—The winding course of the lagoons is well illustrated by the picture, taken just south of the Palace of Education where the Napoleon Bridge crosses. The length of the lagoons somewhat exceeds a mile. Two of the main exhibit palaces, Education and Electricity, are entirely encircled by the water ways. Four others, Mines and Metallurgy, Manufactures, Varied Industries. Machinery, present full facades on the route. The two remaining, Liberal Arts and Transportation, corner on the course. The revetment of the lagoons entailed the construction of over two miles of planking, forming the sides. The grading called for the removal of 175,000 cubic

yards of earth. By frequent piling the banks are protected against any possible caving, no matter what the weight of visitors gathering on the landings or along the line of the lagoons may be. An ornamental balustrade makes a complete barrier between the lawn terraces and the banks. The water is about four feet in depth; the bottom is covered with broken limestone. A filtration plant on a large scale insures clear water. The cost of excavating and revetting the lagoons was \$80,000. Steam shovels were used to remove the earth and steam drivers for the piles supporting the double line of oak planking. The circuit of the water ways with the many angles affords a succession of fascinating views of the Exposition architecture.

TEMPLE OF THE T. P. A.—On the brow of Government Hill, with mansions of States almost surrounding, looking down on the emplacements of the great guns of the seacoast fortification, is the classic structure of the Travelers' Protective Association. It is the result of a unique suggestion by a great organization of commercial travelers. In exterior appearance the structure is attractive, quite unlike anything in the collection of State Buildings. It suggests a temple, with its broad veranda and tall columns. Beyond the doorway the utilities become immediately impressive. Evidently the man with the grip and the sample case has had his way in the planning for comfort. Smoking and reception

rooms are to the left and right. Beyond, a lounging room occupies an entire wing. The opposite wing is the spacious dining room. Above the lounging room is the billiard room. At the farther end the hall opens into an assembly room with a stage for entertainment. There is a ladies' parlor, but it is on the second floor with the offices. The length of the Temple is 176 feet. Each of the wings has a length of 80 feet. Lounging room, billiard room and dining room, each is 72 feet long by a width of 32 feet. No little pride has been taken in the Temple of the T. P. A. by non-resident members. The California division of the association gave a massive writing table of redwood four feet nine inches by twelve feet.

CHIEFS OF THE DIVISION OF EXHIBITS.—A live exhibit of the best exposition talent of this generation is the organization of the Division of Exhibits. The Director, Frederick J. V. Skiff, who has the center of the stage in the picture, was chief of a department at the World's Columbian Exposition and Director of the United States exhibit at the Paris Exposition of 1901. He is Director of the Field Columbian Museum. In the science of Exposition work he is an international authority. Most of the chiefs of the departments are men of ripe exposition experience. Those standing are W. J. McGee, Anthropology; Thomas M. Moore, Machinery; Milan H. Hulbert, Manufactures; Howard J. Rogers,

Education and Social Economy; Tarleton H. Bean, Fish and Game and Forestry; J. E. Sullivan, Physical Culture; W. E. Goldsborough, Electricity; J. A. Holmes, Mines and Metallurgy. Those sitting are John A. Ockerson, Liberal Arts; Frederic W. Taylor, Agriculture and Horticulture; Willard A. Smith, Transportation; Halsey C. Ives, Art; F. D. Coburn, Live Stock. Three of these men were the heads of three of the most successful departments at Chicago in 1893. Two others have been heads of important bureaus of the Government at Washington. Two others were in charge of departments of the United States exhibits at Paris. All of them have won professional distinction in their respective fields.

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THE PHILIPPINES.—An Exposition in itself, the exhibit from the archipelago has been called. It occupies about forty acres known on the World's Fair map as "The Philippines Reservation." Lake, slope and forest combine the conditions which permit a wonderfully comprehensive showing of life and resources on the five hundred islands. The civil government of the Philippines has devoted much careful attention to the collection of 70,000 articles which go to make up the 6,000 groups of exhibits. Constabulary, scouts, an orchestra and families from the various tribes make it a community of 1,200 people. The Filipinos live in houses of native bamboo construction. They carry on the

various industries familiar to them. They manufacture and barter. They have their ceremonies and their amusements. They live the life of the islands. Some idea of the extent of the Philippine exhibit may be formed from the dimensions of the buildings. The Agriculture building is two hundred feet long and seventy-five feet wide; the Forestry, the Government, the Education and the Fisheries buildings are of like magnitude. There is a pavilion devoted to exhibits of the wonderful lace work of Filipino women. A feature of the landscape on the reservation is the collection of four thousand orchids. The Manila plant which produces the strongest fibre is made a notable exhibit.

THE HALL OF CONGRESSES.—Three kinds of Congresses and Conventions meet under the auspices of the Exposition. More than four hundred organizations, religious, business, professional, fraternal, trade and social, assemble in annual or biennial session. The second class is a series of nearly two score international congresses similar to those usually held in association with a World's Fair. The third class or kind is known as the Congress of Arts and Science. This is an international congress of nearly one hundred sections. It is the intellectual culmination of the Universal Exposition. Its objects are "To discuss and set forth the unity and mutual relations of the sciences, to review their

historical growth, to develop their fundamental principles and to promote mutual sympathy and co-operative effort among specialists engaged in different fields of research." The hall of Congresses is one of the most interesting structures. In addition to the meeting rooms provided by this building, the Exposition places at the service of the hundreds of organizations more than forty halls ranging in capacity from the Coliseum with 12,000 seats down to the lecture room accommodating one hundred persons. There are days on which ten to fifteen organizations are in session. The Hall of Congresses is 257 feet in length. Its architectural feature is an arcade within which the scholars find refreshing coolness the hottest days.

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GRAND BASIN AND PLAZA OF SAINT LOUIS.—Looking backward is a profitable experience of the World's Fair visitor. From the landing at the southwest corner of the Palace of Education there is a full view of the impressive magnificence of the Cascades Gardens and the Colonnade to the southward. It is only necessary to turn squarely about to realize how easily the entrancing scenes may be multiplied. The body of water is the main lagoon extending from the Grand Basin six hundred feet into the main picture. The lawns on either side are terraced down to the wall with its decorated monuments. The half of the facade of Electricity with the shadow falling upon it is seen. Beyond is

Varied Industries, losing nothing of its unique beauty by distance. The tower of the Louisiana Monument raises its figure of Peace high in the air. The Plaza of Saint Louis expands the vista. Far beyond looms the eastern end of the Pike. The snowcapped Tyrolean Alps form the northern boundary of the picture. From the Festival Hall to the Tyrolean Alps is nearly three-fourths of a mile with the facades of exhibit palaces six hundred feet apart facing upon lawn and terrace, monumental court and main lagoon, Plaza and statuary. Not less interesting than the view southward is looking backward upon the scene presented in the picture. This is one of the points of vision from which to gain adequate impression of the magnitude.

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LOOKING EAST FROM GRAND BASIN.—From the station of the tripod at the junction of the Grand Basin and South Lagoon there is a radius of views. The Cascades and the Gardens of the States are southward. One quarter of a circle presents the facade of the Palace of Electricity across the Basin. Northward is the impressive scene of the Plaza of Saint Louis. Eastward is the view presented in the picture. An official of the World's Fair offered a sum of money as a prize for the best point of view. This corner, where the Grand Basin and South Lagoon come together, is not without serious claim on the premium view point. The circle complete presents in panorama nearby or distant views

of six great palaces, together with most of the best works in statuary and a wide sweep of the most beautiful landscape. This view eastward embraces a corner and the entire south front of the Palace of Education. It shows the size of the forest trees of which there are rows several miles in length among the Palaces. It gives a just impression of the elaborate monumental work along the waterways. The quaint tiled roof of Mines and Metallurgy is seen beyond. On the hilltop is the Castle of Charlottenburg with the roof of Kentucky among the trees beyond. The picture illustrates the opportunities in diversity of altitude which the World's Fair builders have turned to excellent advantage in many ways.

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DE SMET BRIDGE.—Midway of the east lagoon, connecting the side entrances of Education and Metallurgy is the bridge named in honor of Father DeSmet. The priest was famous fifty years ago for his strong hold upon the affections of the Indian Tribes within the Louisiana Purchase. In the period when the firing line of civilization was being advanced year by year westward from the Mississippi and when the Indian was by conditions and by policy being forced, tribe by tribe, to accept the tame life of the reservation, Father DeSmet's influence was widely and wisely exerted to reconcile the children of the plains to the agency. The white man wanted the pay dirt of the mountains and he offered

to the red man in return therefor a school. Not inappropriately the bridge selected to honor the priest who counseled acceptance of the inevitable is that which leads from exhibits of mineral resources to the classic palace which shelters the exhibits of Education. The picture gives a view of part of Mines and Metallurgy, but is more interesting for the adequate impression it offers of the substantial but graceful plan of crossings adopted for the lagoons. The span is an arch. An ornamental balustrade terminates at either end in a monumental base for a flag staff. With flags flying the bridges are interesting and worthy details of the architectural picture. With launches gliding by the lagoons take on animation that charms

THE PLAZA OF ORLEANS; A SIDE VIEW.—From the brow of the hill on which stands Germany's national building, the Castle of Charlottenburg, there is a noble view of the Plaza of Orleans. The point does not command the entire Plaza. It is too far to the east for that. But the combined fronts of the Palaces of Education and of Manufactures are presented from an angle which brings out their majestic proportions and especially their colonnades. The elbow of the lagoon is at the base of the hill out of view. The picture shows the entire course of the east lagoon, the bridge DeSmet spanning it midway. In the distance can be seen one side of the Triumphal Way over which passed the

great pageants on the occasion of the three days' ceremonies dedicating the grounds and buildings. On the hilltop, from which the camera is trained, are scattered trees. This is the "timber line" of the World's Fair. Here begins the forest which extends in every direction save upon the plain below where the trees are limited to the rows along the asphalt walks. The forest has been spared with scrupulous reverence. The smaller structures, State and other buildings, are so disposed in openings and the roadways are so laid out as to spare the trees. The visitor turns from the scene of the picture and in a minute's walk is in the midst of a grand natural park, away from World's Fair din and bustle.

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THE COMMISSION OF MEXICO.—The high character of foreign participation at this Exposition is well illustrated by the group picture of the Commission of Mexico. In all but two or three of the departments Mexico has exhibits. The space occupied in each is considerable. No other country has more varied exhibits and no other country has bestowed more intelligent taste on installation. To properly supervise and direct the exhibits of this one country requires the service of a Commissioner General and a large staff of department chiefs. Mr. Albino R. Nuncio, the central figure in the picture, is the efficient and accomplished Commissioner General of Mexico. His department chiefs are

Jesus M. Nuncio, Manufactures; Maximiliano M. Chabert, Liberal Arts; Eduardo Martinez Baca, Mines; Isidoro Aldasoro, Art and Ethnology; Lauro Viadas, Agriculture; Alberto MacDowell, Horticulture; Enrique Garibay, Forestry, Fish and Game; Maj. Samuel Garcia Cuellar, Transportation, Machinery and Electricity; and Julio Poulat, Education. Among the attaches are Isauro Bustamante, Lieut. Manuel Garcia Lugo, Lieut. Jose Ortiz Monasterio, Octavio Andrade, Jorge Salazar, Leopoldo Tellez, Antonio Sierra Cruz, Alberto Ocampo, Benito Navarro, Juan Ranteria, Manuel Costa, Daniel R. de la Vega and Miguel Peinado. The department chiefs have under their supervision many thousands of exhibits of resources.

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STRETCH OF SOUTH LAGOON.—While the World's Fair was building there was much discussion, sometimes questioning, sometimes regretful about water-scape. Apprehension was expressed that a want of water features would seriously impair the physical part of the World's Fair of 1904. With the completion of the grounds and buildings came a verdict of enthusiastic congratulation. The waterways of this Exposition are among its chief glories. The water in the lagoon has a level of only a few inches below the parapets. From the boats—electric launches, gondolas and quaint fantastic craft difficult to classify—are obtainable a succession of most beautiful views of the landscape and

architecture. A stretch of the South Lagoon is shown in the picture. On the left is the novel two-story colonnade of Electricity, while in the distance is Education revealing more and more of its classic facades as the boat approaches. The point of view presented affords another illustration of the advantage gained by the fan-shaped arrangement of the buildings. This stretch of lagoon is the longest of the course on straight lines. The frequent angles mean as many different pictures. It is possible also to obtain by this approach full views of two facades. No water ride at Chicago or Paris included such opportunities to appreciate the physical features as are offered on the lagoons at Saint Louis.

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SAINT ANTHONY, LOOKING NORTH.— The three great plazas which radiate from the Terrace of States are seen with best effect looking toward the radial center. There is, however, a reverse point of view which is not without its advantages. A very wide stairway leads down from the West Pavilion. Just before reaching the foot of it one may see what is presented in the picture. The west lagoon is over the low parapet. A satisfying nearby inspection of the massive looking outlines of the Palace of Machinery and of the harmonious proportions of the German steeple which is so conspicuously a part of the Palace is offered. There is a very good side view of Bienville bridge over the Lagoon,

giving ready means of communication between Electricity and Machinery. Of Electricity there is just a suggestion in the edge of the picture. The equestrian statue in the picture is seen from the rear; it is the naked Sioux chief reining in his horse and flinging out his defiance to civilization. In the distance Transportation is on one side and Varied Industries on the other. The picture closes with the great blue dome of Creation beneath which in spectacle is presented the six days of Genesis. No smaller buildings are crowded in between the Palaces. Lawn and promenade extend from facade to facade. The spaciousness is impressive. It inspires a sense of expansion. It gives the grandeur full opportunity.

THE GRAND BASIN.—The Court of Honor was at Chicago what the Grand Basin is at St. Louis. If Court of Honor and Grand Basin could be placed side by side then would be realized how much larger and more artistic is the latter. The Court of Honor was enclosed on the sides by the facades of Manufactures and Agriculture. At one end was the Administration Building. At the other end towered the gilded Statue of Liberty with rows of columns, known as the Peristyle, shutting out Lake Michigan. Such was the Court of Honor. Its length was thirteen hundred feet; its water width, three hundred feet. The Grand Basin lies between terraces of lawn, rows of forest trees and the facades of Education and of Electricity, sixty-five feet to the eaves. From front to front of these palaces is six hundred feet. The water

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width is more than four hundred feet. The approach to the Grand Basin is over a plaza seven hundred and fifty feet long flanked with equestrian statues. From the surface of the Basin rise water spouts driven by unseen but tremendous energy. Here comparison must end. The crowning glory of the Grand Basin begins. The terrace of lawn has an elevation of seventy-five feet with a length of four hundred feet. It sweeps around in a great arc of nineteen hundred feet. Down the four hundred feet rush and roar three great cascades with successive falls until they bury in the spray of the Basin. Above the terrace is the Colonnade of States, longer and higher than the Peristyle. In the center is the Festival Hall, two hundred feet from foundation to the Victory on its apex and with a sky kissing dome greater than Saint Peter's.

AT THE FOOT OF THE WEST CASCADE.—The art of the sculptor is lavished on the Cascades. Roaring and foaming, dashing and splashing, the water comes down from "The Fountain of the Atlantic" by a succession of widening falls. Flanking the course are groups of statuary in harmony with the spirit of the cascade. The stormy, masterful "Spirit of the Atlantic" is a male figure with upraised arm, an eagle poised at his feet in readiness for flight. From the lower fall of this cascade, it appears to one looking upward as if the array of statuary was almost continuous. There are on opposite pedestals companion groups well named "Commerce" and "Navigation." "Commerce" is a female figure of

imposing presence with outstretched arm pointing over the ocean. A sailor boy stands at her feet looking in the direction "Commerce" points. "Navigation" is a female figure partly draped, holding a miniature ship on her knee while she teaches the science of the sea to the boy who leans upon the other knee. On other pedestals, where the spray sometimes is carried over them by the wind, are cupids on the backs of dolphins, racing over the waves. These groups of statuary are arranged at such frequent intervals that they, in the language of chief of sculpture, "Embroider the rushing waters." On lower pedestals lusty infants wrestle with turtles and pelicans. Serious or sportive the statuary is befitting.

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THE TEMPLE OF THE TOOTH.—Delada Maligwa is the native name for the temple after which the quaint building of Ceylon is patterned. It stands in a tea garden where solemn faced Singalese men in skirts, with long hair curled at the back of the head and held in place by large tortoise shell combs, move among the tables, making the surroundings as typical as the building. The interior carries out the character of the structure; it is finished in ivory white. The illumination is from brass lamps fashioned after the lotus flower, sacred to Buddha, such as are used in the temples of Ceylon. On the inner walls are mural decorations by native artists, depicting the traditions of Buddha's various

lives. Buddhist color, yellow, rivals the royal color, white, in the drapery. The furniture is of carved ebony and satin wood. Everywhere are the reminders that Ceylon is at the World's Fair to impress the quality of her teas. The tea cups are decorated with pictures of Adam's Peak, the footstool, according to native tradition, of the first man. All day the building of Ceylon is in favor with visitors to the Place of Nations, but late in the afternoon it is especially a center of interest to ladies who flock there for the cup that cheers. The four o'clock at "The Temple of the Tooth" is one of the fashions of the World's Fair. A fine collection of Ceylon gems is shown. There are samples of gold and silver work.

THE FISHERS.—The jubilant sport of the cascades finds expression in many forms of statuary. The lower fall of the West Cascade is flanked by two groups called "The Fishers." One group is full of life and energy. The fishers are in active pursuit. The other, which is shown in the picture, represents the Fishers as resting on the beach. The little child has sought the protecting arm of the mother. The strong contrast in the figures which line the two cascades is made apparent. Along the course of the Pacific Fountain, as the West Cascade is called, the figures express grace and gentleness, while those of the Atlantic Fountain, as indicated by

The Fishers, stand for vigor and power. All of the way from the head waters of the Cascades this characteristic applies to the statuary. Even in the play of the cupids and the fishes there is a boisterousness along the West Cascade which is not observed in the figures of the East Cascade. A typical group near that of The Fishers is the "Girl With the Petrel," while on the other cascade in corresponding position appear the "Boy and Bear Cub Wrestling." With the rush and foam and spray of the water these groups take on realistic character. They convey vivid ideas. The expression is almost that of life. The cold deadness seems to give way to that which has being.

DE SOTO.—There is fine appreciation of historical sentiment in the arrangement of the statuary which adorns the Plaza of Saint Louis. This great court, the architectural heart of the group of exhibit palaces, has the equestrian figure of Saint Louis, crusader and king, at one end. Opposite, seven hundred and fifty feet away, is the Louisiana monument. Two grand facades of palaces form the sides of the Plaza. They have monumental entrances. An equestrian figure stands in front of each entrance. The chief of sculpture assigned these places of great honor to representatives of two nations which were most energetic and forceful in the discovery and

exploration of the Mississippi Valley. De Soto is in front of the entrance to the Palace of Varied Industries. Joliet is in front of the Palace of Manufactures. De Soto is presented as if he had at the moment halted on the brow of the Chickasaw Bluffs. He has risen in his stirrups. He has raised his hat to express his feeling of mingled triumph and reverence. He has discovered the Mississippi river. The explorer is at the supreme moment of satisfaction in the progress of his expedition. He was in search of the Fountain of Youth and of fabulous treasure in the New World, supposed to lie just beyond the Father of Waters. He had led his little army from Florida.

THE WATERWAY PROMENADE.—From west to east, with exhibit palaces on either side a distance of over a mile, extends the transverse avenue of the main picture. One end of this avenue is closed by the Grand Trianon and the garden of Versailles, the historic reproduction by France. Across the other end, upon an elevation, is the United States Government Building. The point of view in the picture is about one third of the distance from the Grand Trianon to the Government Building. On the left is the Palace of Varied Industries, broken half way its length by a colonnade and an angle. On the right of the promenade is, first, the lagoon, and then a part of the Electricity Palace. In the

distance looms the corner of the Palace of Manufactures. This waterway promenade is the asphalt-covered top of the hidden channel of the River de Peres, a sluggish stream ordinarily, swift enough under heavy rain fall, which took its course with many windings through this part of Forest Park before the creation of the World's Fair. The transverse avenue has angles in its course, made necessary to adapt it to the fan-shaped arrangement of buildings and radiating lines of the ground plan. The effect is seen in the picture. There is apparently a building across the line of vision and yet as one advances the avenue opens and presents new scenes of architectural grandeur. The pleasing surprise is oft repeated.

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FILIPINO ARCHITECTURE.—Not only is the reservation of the Philippines an exposition in itself as to exhibits, but it presents great variety in architecture. There are houses in trees and habitations over water. There are bamboo bungalows and palm thatched cottages. There is also the physical reminiscence of the Spanish sovereignty in buildings such as the one shown by the picture. The walls in this case are of staff but they bear close resemblance to the solid and enduring masonry typical of all countries where the Spanish architect has left his impression on the building trades. The roof is of red tiles so popular to the Latin taste. Projection of the upper story, odd enough in American eyes, tells

of a country where even a few inches of shade at the hour of the siesta is a blessing. The windows and the balconies are strongly characteristic of Old Manila. They show at a glance that the second floor is the most desirable. The building is one of a dozen of like dimensions wherein are installed the seventy thousand exhibits of the islands. It is well adapted for exhibit purposes, as the number and liberal dimensions of the windows indicate. The Spaniard never gets away from the theory that his house is his castle. The plan of the lower story suggests possibilities of defense. This exhibit building faces upon the reproduced Plaza of Manila. It reproduces a public building on the original plaza.

CONNECTICUT.—The historic Sigourney Mansion at Hartford was suggested as a model when the architect of the Connecticut Building was told to proceed along colonial lines. The commission of that State wished to represent at the World's Fair the house of a Connecticut gentleman of the Louisiana Purchase period. It has done so. As the house of purest Colonial type neared completion the front entrance from the old Slater residence, recently demolished at Norwich, was taken to make the doorway of the State Building. Then it was seen how perfectly the architect had carried out the instructions of the commission. The visitor walks up the approach to a building colonial in every

detail and steps over a threshold through frame work which did duty one hundred years ago. Within, the fidelity to history is maintained. Much of the woodwork of the parlor is from interiors of old mansions of Connecticut. Within the ancient doorway the wandering nutmeg must feel the spirit of reverence come strong upon him. Through the first hallway into a center hallway spacious and deep with wide double stairway beyond he treads softly amid reminders of his ancestors. The colonial paneling reaches to the ceiling. The pictures on the walls, one and all, have associations with the State of the Charter Oak. It is enough to quicken heart beats and moisten eyes of sons and daughters of Connecticut.

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TEN MILLIONS OF FLOWERS.—The figures amaze. Their full meaning is not readily comprehended. To appreciate the landscape adornment in bright colors the visitor must traverse Cascade Gardens, the Plateau of States, the Sunken Garden, the Place of Nations, Machinery Gardens, the parterres of the Palace of Horticulture. These are centers of floral plans and effects. They are by no means all. The picture gives a sweeping view, from center to side, of Cascade Gardens. The statuary flanking the East Cascade is shown with the floral lace work between the lawns and the granitoid walks. The flower beds of the Cascade Gardens are thousands of feet in length. They comprise a very small

fraction of this branch of the landscape gardening. In all parts of the grounds, far away from the centers mentioned, one comes unexpectedly upon the color scheme in nature, sometimes in great beds, often in nooks and corners. The gardener has selected such plants as will be longest in bloom. The geranium and the scarlet sage have place in almost every bed. They give continuous color. The fragrance of the geranium is all pervading. Perennials and color plants are relied upon to maintain the variety of hues. Possibly the floral work reaches highest degree of success in the Cascade Gardens. It is there that the deep green lawn and glistening white statuary are toned and enriched with great masses of color.

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THE SCULPTURE GARDEN SURROUNDING ART PALACE.—Surrounding the permanent Art Palace on three sides is a broad terrace or balustrade. From this terrace, quite elevated in places, are some of the most interesting views of the Exposition. On the west, the promenade commands the wall and buildings of Jerusalem; on the east it presents glimpses of many mansions of states seen through vistas of the forest. But on the south from the terrace is that which most entrances the vision. The Sculpture Garden is one of the notably distinctive features of this Universal Exposition. A large garden has been laid out. Everywhere the great forest trees cast shade. But all these are the

settings provided for the outdoor statuary exhibits. In groups and in single pieces the outdoor statuary exhibits are scattered through the garden. They are so disposed as to give them the greatest possible interest and effect. Sculpture Hall stands in the center of the garden court. North of it is the stone and steel palace devoted to the United States section of Art. East and west are the great fire-proof wings in which are the foreign sections of Art. Southward stretches the magnificent natural woodland which gave Forest Park its name. Visitors who think they have exhausted the admirable features of landscape and art exhibits come unexpectedly upon Sculpture garden and discover something new and very pleasing.

FESTIVAL HALL.—The chief feature in the creation of the Colonnade of States is Festival Hall. It performs the double duty of the greatest auditorium on the World's Fair grounds and of the architectural center to the main picture. It is the head of the main cascade; it is midway of the Colonnade of States; it stands immediately in front of the Palace of Art. It is the axial point from which the great plazas radiate. The building itself is ornamental and elaborate in construction, as is apparent from the excellent picture presented. The point of view is the West Pavilion at the end of the West Colonnade. Festival Hall is a dome one hundred and sixty-five feet in diameter, exceeding that of St. Peter's.

The interior possesses exceptionally fine acoustic properties. The exterior shape of Festival Hall is a circle with a large rectangle on the southern side. The circle has a diameter of one hundred and ninety-five feet and the oblong two hundred and fifty feet long, and sixty-four feet wide. This rectangle contains the stage on which is located the largest organ ever built. It also affords room for several small halls. In perfect and harmonious proportions the Festival Hall circle and rectangle fit into the Colonnade of States. In brief, the hall and the colonnade form parts of a most attractive whole. The total height of Festival Hall is one hundred and ninety feet and the auditorium seats over three thousand people.

S IAM.—Ben Chama Temple is copied in the National pavilion of the Land of the White Elephant. It is conspicuous in the Place of Nations, between two American Republics—Mexico and Nicaragua. The ground plan of the historic structure reproduced is a Greek cross. A high pitched roof, entirely unlike any other foreign building, denotes typical Siamese architecture. From the highest point the ridge poles come down in a curve to the eaves. At the end of the pole is a pointed ornament fashioned as is customary on temples of Siam. Three gables rise one above another on each wing, the ridge of each gable showing the pointed ornament. A Siamese garden, in charge of native Siamese gardeners,

surrounds the pavilion. Entrance is between towering red flag poles each surmounted by a Siamese gong ornamented with gilded metal. The roofing is unique; it is of felt held in place at the top by zig zag lines of brass washers. With the exception of an executive office the interior is one great room. There are no posts, the roof is carried on trusses fashioned on Siamese building ideas. These trusses are painted red and stenciled with gold ornaments. In the staff decorations the elephant, the sacred animal of Siam, is molded. The National flag which flies above the pavilion has a white elephant upon a red field. Plants and flowers of Siam are cultivated on the reservation by a native gardener.

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THE EMPIRE OF INDIA.—People of higher order than heretofore represented in Oriental amusements connected with Expositions, inhabit "The Empire of India" on the Pike. The picture shows a colony of the Singalese brought direct from their native country, and with them their elephants. These Singalese conduct a tea house and various industries, but the chief interest in their presence is created by performance of dances given in the Asiatic theater or upon the plaza of Mysterious Asia. The intelligence of these people is expressed in their faces. The quickness of that intelligence is illustrated by their dances. Their skill is shown in the trades carried on by the various little shops opening

into the plaza. The Singalese dancers wear curious ornaments of metal, which clink and jingle as they move swiftly through the mazes. Men and women wear skirts, men have headdresses. The women are bareheaded. The dancing is done to strange toned instruments, which give forth music of better quality than that associated with the Oriental dances with which this country has hitherto been familiar. At times, members of the orchestra break out into song, as the dancers sway with increasing rapidity. Puzzling numbers of the entertainment provided by these strange peoples of the Empire of India, are juggling acts. In the broad glare of daylight, upon the brick pavement, basket and tying tricks are performed.

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DEATH AND THE WOOD CUTTER.—A painting which attracts much attention in the French section of the Palace of Art bears the title "Death and the Woodcutter." Depressing at first glance, the strength of detail is such that the picture fascinates and holds the visitor far more than a passing glance. The artist, L'Hermitte, has painted a forest scene as the setting for the tragic presentation of the two actors in it. Death is stepping out from the trees, holding in front and poised at the end of a swathe, the scythe. Cut down in the midst of his toil, the old woodcutter turns his face, with the pallor of fate upon it, toward the shrouded figure, showing beneath the hood the bared fleshless face. The

bundle of faggots has slipped from the shoulders and one hand seeks for support of the sinking form. The other hand clutches at the throat, tearing open the shirt to ease the labor of gasping for breath. But the face of the woodcutter! It is that in the picture which arrests the steps and brings upon all visitors a sense of awe. There is intense interest expressed by the drawn features of the woodcutter—not fear, not terror. The old man seemingly recognizes the bearer of the last summons. He neither attempts useless flight nor welcomes the end of toil. He gives the heed that belongs to the last supreme moment. The mystery of death is at hand. The convulsive movement of limbs and body is only physical rigor.

THE ACROBATS' PARADE.—In the German section is a picture by Paul Meyerheim, which the artist calls "The Acrobats' Parade." From the American point of view "The Circus" would be a more fitting description. The artist has painted not the great aggregation of canvass wonders of the three-ring show but the circus of a generation ago, limited in canvass and in number of performers, which was the event of the season in the small village. In these modern days it would be a side show of very ordinary scope. The Nubian, with a single drum, leads, followed by the lady equestrienne on the white horse and the padded saddle. The strong man follows on a mettlesome steed, with the

clown bestriding a camel. In the background is the tent with one of the vans of the caravan. Beyond is the church. The picture is full of life. Especially interesting are the faces of the spectators, all alight with the excitement of the day. Children have crowded to the front; the mother holds up the baby; the grandma is there pointing with the delight of second childhood to something that amuses. Over the heads of the women and children are the rugged faces of the villagers and countrymen, judging the merits of the parade more calmly but with no less interest. It is circus day in a small village of Germany. The scene serves to show that "circus day" is the same, with but slight variations, the world around.

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NORTH VIEW OF PLAZA SAINT ANTHONY.—From the Terrace of States just behind that striking piece of statuary, "The Protest of the Sioux," may be had the best view of Plaza Saint Anthony. There is impressed a sense of spaciousness in the Plaza and a realization of grandeur in the architecture. In the distance The Pike supplies a closure. The medial line of the Plaza bisects a huge blue dome, which is the outer construction of the spectacle called "Creation." Singularly, but most harmoniously, the dome rises midway between the building lines of the Plaza extended. It is distant a full half mile from the point of view in the picture. Just over the balustrade, in front of the rear-

ing horse, is the Lagoon and Bienville Bridge. Perhaps the chief charm in the view from the point where the camera rested for this picture, is the comprehensive architectural presentation. Facades of four great Exhibit Palaces are shown, not only in their entirety, but with so much of their sky lines as to present fully the strong contrasts, the widely dissimilar effects. On one side is the massive, German-towered Palace of Machinery. On the other is the towerless but elaborately decorated roof of the Palace of Electricity. Varied Industries is beyond, with its corner pavilions and low domes. On the opposite side the great arches and round towers of the Palace of Transportation completes the picture.

THE BUILDING OF WISCONSIN.—"English domestic type" describes in the language of the architects the quaint, homelike structure erected by the State of Wisconsin. There is a terraced court where hollyhocks and like old fashioned flowers grow. Wild cucumber and other vines clamber over railings of the porches, surround the columns and cover stretches of plastered walls. The red roof adds to the vividness of contrast in colors. Wisconsin's building is two stories. The first floor contains the reading room and offices. On the second floor are eleven rooms including parlors and rest rooms for ladies. A spacious assembly room on the ground floor extends upward through the second floor.

An abundance of porch room is supplemented by pavilions attached to the corners. One of the pavilions is open on all sides. The other has a steep pitched roof, an enclosed gable and partially enclosed sides. Steep roof and gable windows are characteristic of the main building. The Wisconsin structure is a big, roomy, comfortable looking summer home. It invites by its exterior. Upon the porches and within are easy chairs and other provisions for rest. Across Commonwealth Avenue is the grove of large forest trees which partially veils the Mansion of Missouri. The frowning wall of the Cabildo is adjacent. On the south is the fountain and the grove which are parts of New York's surroundings.

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SKY LINES.—Not all of the architectural grandeur and artistic beauty of the World's Fair is in the facades and the statuary. There is skyscape as well as landscape. The points of view to be sought are not all from the ground looking upward. The altitude of the Terrace of States has its attractive advantages. From this elevation the vision sweeps the sky lines and realizes that the builders did not exhaust their genius and their labors on the colonnades and on the decorative groups of the lower levels. In the picture the view is taken from the upper part of the West Terrace. It comprehends the roofs of two exhibit palaces, Electricity in front and Varied Industries behind. The six groups of statuary typi-

fying "Light" surmounting the four corner towers and the main entrance of Electricity are readily distinguished. Beyond are the low domes and the entrance flanking towers of Varied Industries. The very pleasing manner in which the roof is broken into sections by varying elevations is well illustrated. This picture is from a point of view which shows the radiating plan of plazas. In one corner is a long straight stretch of the Plaza of Saint Anthony, while in the other appears an angular part of the Plaza of Saint Louis. In front is the wide sweep of the lawn with South Lagoon at the base. The monument of Napoleon with Napoleon Bridge, spanning the Lagoon in front of it, is near the center of the picture.

THE HOLY CITY REPRODUCED.—Jerusalem, with three hundred structures of varying sizes, with twenty-two streets and passages, occupies eleven acres of space near the geographical center of the World's Fair. The picture shows some of the inhabitants of this Jerusalem with their camels grouped in front of the high walls which surround the city. In the wall are entrances which duplicate six famous gates—the Damascus, the Jaffa, the Golden, Stephen's and West and South Gates. Within the walls are such notable buildings of the Holy City as the Mosque of Omar, representing the Moslem faith, and the Church of the Holy Sepulchre. There is also the Via Dolorosa, the way of sorrow, along

which the Savior bore his cross on the road to Calvary. The reproduction of this is said to be exact. The nine stations of the cross, where the Savior, according to tradition, halted to rest, are shown. More modern buildings of note, recognized by the travelers of this generation, are represented in the construction. The American Consulate, the Sisters of Zion, the Wheat Market and the Post Office are among the structures of the latter day Jerusalem shown in association with the old. So elaborate is the construction, so numerous are the reproductions, that a visitor to the Holy City requires the assistance of a guide. The population of the reproduced Jerusalem is made up largely of people brought from the ancient city.

NOTABLES OF THE SIOUX NATION.—A community of thirty four Sioux from South Dakota is included in the Government Indian Exhibit. The important members of the community are shown in the picture as they appeared late one Friday afternoon prepared to give a dance of ceremony. Friday night is sacred to the Sioux. It is set apart for their great dances and ceremonies. On the occasion mentioned, the Sioux at the World's Fair to represent their nation under Government auspices were preparing to celebrate the arrival of fifty more of their people coming to participate in a Congress of Indians on the Pike. Among those who appear in the picture are Black Tail Deer, who enjoys the official

recognition of being a policeman on the reservation at Rosebud agency, Two Charge and Yellow Hair, who is a chief and was a famous warrior, having participated in the battles of Pine Ridge and Wounded Knee. The central figure is that of Singing Goose, a famous orator of the Sioux. The others who are standing in ceremonial dress are Afraid of Eagle, Tall Crane and Little Horse. Yellow Hair and Tall Crane extended the invitations which brought the Pike Indians to the reservation of the Sioux in front of the Government building. Visitors were welcomed by a dance of the Sioux women who chanted the greeting. The performance concluded with the Omaha or war dance, in which the implements of battle were manipulated.

OKLAHOMA.—At the time of the last World's Fair in this country, the Columbian Exposition at Chicago in 1893, Oklahoma was in the "sooner" state. One of the handsomest buildings on the Plateau of States at the Louisiana Purchase Exposition is that erected by Oklahoma. It was the second state building completed and dedicated, in the presence of its Governor, its Commissioners and a delegation of prominent state officials and citizens. The building is two stories high and nearly square. The lower floor furnishes room for reception hall and parlors with a well opening to the second story surrounded by an ornamental railing. The front of the Oklahoma building is its striking characteristic.

There are porches for both floors. These porches are partially enclosed by wide ornamented arcades. On the lower floor the supporting columns are Corinthian, while on the upper floor the broken filigree arches give a Moorish effect. The Oklahoma building was turned over to the Governor and the Commission of that Territory entirely complete on the 16th of November, nearly six months before the opening of the Exposition. Its location is just west of the New York Building. Quite appropriately this progressive, thriving territory which is having a struggle for recognition as a state, occupies a half-way site on Constitution avenue, the connecting link between Federal avenue and Commonwealth avenue.

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BELGIUM'S PAVILION.—"The largest pavilion in the world without a window!" This guide book description applies to the Belgian structure. Omission of windows was designed with deliberation by the architect. Unbroken wall space is obtained for decorative purposes. For windows the substitute is a long section of yellowish stained cathedral glass four feet wide in the highest part of the roof. This admits sufficient and softened light and distributes it evenly. The steel work of the building is an exhibit of a notable Belgian industry. This pavilion is one of the largest in the Place of Nations. It has a length of 267 feet, a width of 191 feet, a height of 55 feet, with a great central dome of 100 feet ele-

vation, surmounted by a crown. It contains most of the Belgian exhibits. Under the dome is the splendid exhibit of laces. On the exterior walls are painted scenes from Brussels, Liege and other cities, by Belgian artists. The interior mural decoration is illustrative of industries and commercial interests of Belgium. The royal salon and the offices of the Commission are filled with tapestries and furnishings brought from Belgium. On the pedestals at the four entrances are statues representing arts and science. A female figure seated above the main entrance personifies the nation. In the angles of the dome are great lions. Statues and paintings are perhaps more numerous in this than in any other national building.

THE PAVILION OF THE NETHERLANDS.—Over the entrance to the quaint steep-roofed building of Holland is "Anno 1601." The pavilion is not pretentious in dimensions or in decorations. It is a Dutch dwelling, typical of the Sixteenth Century. The interior bears out well the character of the building and the period it represents. It contains furniture of the antique Dutch patterns. There are cabinets filled with old Delft and Saxony porcelain ware. From the principal room, which is first entered, there is reached a wing or annex. On the farther wall of this second room is displayed what the people of Holland reverence in historic art. It is "The Night Watch." The painting is

eighteen feet long by twelve wide. The fifteen or twenty figures are life size. This picture is esteemed by the Dutch to be Rembrandt's masterpiece. It is not the original. That would not be permitted to leave Holland. The picture shown at the World's Fair is a copy of the original "Night Watch," but said to be a very exact reproduction. The original was painted in 1640. By a careful arrangement of shades the light comes through the little window panes in such strength as to produce the best possible conditions for the picture. A relic of later date, over which the Hollanders and the general public grow sentimental is a queer little pony chaise which the beloved Queen Wilhelmina used when she was only twelve years old.

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RAPAHO CIVILIZATION.—When Black Coyote of the Arapahoes arrived at the World's Fair to pitch his wigwam on the Ethnological reservation in front of the Indian building he astonished the Superintendent by presenting his visiting card and by exhibiting a bank book. The card was inscribed "Black Coyote, Chief Cheyenne and Arapaho, Watonga, Oklahoma." Black Coyote is Watonga in the Arapaho tongue. The town of Watonga, Oklahoma, is named for this chief who is wealthy as Indian fortunes go. In the picture are shown two families of the Arapaho community at the World's Fair. Quite appropriately, the central figure in the group is known by the name of Mr. White Shirt. He

follows the white man's road in dress to the extent of a cutaway coat and black trousers, necktie and black slouch hat as well as of the garment which gives him his distinctive title in the tribe. The Indian woman on his right is Mrs. White Shirt. Next to her is Yellow Hair. The couple to the left of Mr. White Shirt are Cut Nose, who is a chief on the Arapaho reservation, having won his prominence because of his friendship for white people, and his wife, whose name in English is Big Heart. The Arapahoes have a custom of surrounding the tepee with a circular brush fence, very desirable in Western Oklahoma as a wind break. The saplings of uniform size are bound in place skillfully and effectively by vines and twigs.

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BIRDSEYE VIEW OF PLAZA SAINT LOUIS.—From the center of the Main Lagoon, midway between the Palaces of Education and Electricity, steadied on a launch, the camera sweeps the Plaza of Saint Louis. It presents many notable objects reduced to miniature by the distance. The equestrian statues of DeSoto and Joliet on the extreme right and left of the picture appear no larger than toys of children. Yet they tower high above the Plaza, as may be seen by comparison with the people near them. The Tyrolean Alps in the distance is more than half a mile away. The symmetry and classic beauty of the Louisiana Monument are impressed from this point of view perhaps to better advantage than from any other.

The scene of "The Signing of the Treaty of the Purchase of Louisiana" in relief upon the base of the monument is presented clearly, the figures of Monroe, Marbois and Livingston standing out with marked distinctness. For the correct estimate of distances it must be borne in mind that between the Monument and the groups of statuary depicting life of the pioneer period in the Purchase is the broad Louisiana Way. Human interest at the World's Fair centers around the monument and the main landing of the water ways. From the opening in the morning to the closing at midnight there is always life. Eddies in the currents of humanity form at all hours in this locality.

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ELECTRICITY SYMBOLIZED.—Over the main entrance of the Palace of Electricity is a group of statuary which bears close relationship to the uses of the structure it adorns. The sculptor has wrought out an idea. His group of three figures is the inspiration of the symbolical. It represents at once the mystery and the force of electricity. The central figure is seated erect and almost rigid upon what resembles a throne. His breast and limbs are protected by plates. Upon his head is a winged helmet. This figure represents, in the symbolism of the sculptor, Electricity. The face, the body and the limbs suggest power and complete readiness for instant action. Both arms are extended behind

the two side figures—a woman on the left and a man on the right. The side figures are seated a little lower. They lean with muscles strained as if about to spring forward. The woman's right hand and the man's left just touch, with their fingers, the knees of the figure representing electricity. They are completing the circuit. The electric current derived from its source is coursing through them. The left hand of the woman and the right hand of the man are pointing outward and upward scattering the mysterious force. The sculptor's idea of the origin of electricity is mythological. It is about as satisfactory as is the explanation of the scientist. In detail, the Palace of Electricity is an interesting study.

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THE IRISH VILLAGE.—A more appropriate, if perhaps not so popular title, would be the Irish Industrial Exhibit. For six hundred feet what is known as the Irish Village presents an historic facade on Administration Avenue with another front of almost equal length upon the Pike. The first of these fronts shows the Gothic grandeur of the old Irish House of Parliament, together with the reproduction of St. Lawrence's Gate at Drogheda, one of the historic landmarks of Ireland. The architecture of the village includes Carmac's Chapel on the Rocks of Cashel and an Irish arch, the original of which is 902 years old. Blarney Castle is presented in the front of a theater in which a company from Dublin

presents plays of Celtic origin and spirit. There are jaunting cars. There is a great Dublin Army band of sixty pieces. There is Irish sod. There are bits of Irish scenery. A dignity is given to the Irish Village by the most elaborate display of Irish manufactures ever made in this country. This display is an Exposition in itself, occupying several exhibit halls with a character of installation hardly surpassed in the Exhibit Palaces. The rocky road to Dublin is reproduced, together with other features in harmony with the humor of Erin. Estimates placed upon the Irish exhibits gives the value as \$1,000,000. The gold and silver plate, every piece of which has historical sentiment associated, is valued at \$75,000.

ART CRITICS IN THE STABLE.—The painting by Otto Gebler, bearing the title "Art Critics in the Stable," tells its own story at a glance. It is a picture of the artist's work with close inspection by his gentle models. The artist has painted a life-like picture of a sheep and has gone away leaving the result exposed in the open case. The palette has been dropped, the book of sketches is on the bench. The scene is the interior of a barn. In the absence of the artist several of the sheep have crowded forward and are satisfying their curiosity by looking intently at the picture. One of them, the leader of the flock, is bleating a recognition of the subject. Interest mingled with apprehension is well

indicated by the poses of the others. Two of the sheep draw back as if there was something in the painting which prompted in them suspicion of danger. The askant look of the shepherd dog betokens a similar feeling that in some way a sheep on canvas is wholly unnatural. As an instance of animal painting the picture is estimated very highly by the human critics. The scene in so far as it represents the sheep and surroundings is very true to life. But the idea of the inspection by the sheep of a picture of a sheep makes the painting something far more interesting than a sketch of animal life. The imagination of the artist has wrought something which brings to the countenance of all visitors a pleased look.

THE RICH YOUNG MAN.—And they brought unto him also infants that he would touch them, but when his disciples saw it they rebuked them. But Jesus called unto them and said, "Suffer little Children to come unto me and forbid them not, for of such is Kingdom of God." The artist has pictured the Savior in a stable with the children close about him, one leaning against his knee and with rapt expression looking into his face. A little way off, in the corner, are the disciples still discussing, with grave faces, the rebuke administered to them. Two of the Gospels link closely with the reception of the Savior to the children, the story of the rich young man. The painter has presented the two scenes in

one. Those bringing infants are seated around the Savior sure of their welcome. The certain ruler has entered, wearing his rich robe but showing anxiety in his face. He is asking, "Good Master, what shall I do to inherit eternal life?" Then follows the brief injunction of the commandments and the response, "All these have I kept from my youth up." Jesus said unto him, "Yet lackest thou one thing; sell all that thou hast and distribute unto the poor, and thou shalt have treasure in heaven." But when the young man heard that saying he went away sorrowful, for he had great possessions. Then said Jesus, "It is easier for a camel to go through the eye of a needle than for a rich man to enter into the Kingdom of Heaven."

THE HOME OF MINNESOTA.—The wide terrace above Commonwealth Avenue enhances the appearance of Minnesota's building. This terrace is a gathering place for visitors. It affords a fine view of the Avenue in both directions. Across the Avenue is the highly ornamented facade of New York, and a little way to the left the handsome structure of Kansas. Greek Byzantine is the style of architecture employed by the Minnesota Commission. The building is liberally decorated with staff ornamentation on the interior as well as on the exterior. The general waiting room occupies the front part of the building with smaller rooms on the first and second floors. A feature of this building is the

furniture which attracts much attention by reason of the fact that it is the work of the Mechanical Schools of the State of Minnesota. The official residence life of the Plateau of States is a strong characteristic of the World's Fair. Commissioners find that they planned wisely when they provided ample living quarters in their State buildings. When night comes these houses of the commonwealths are not turned over to watchmen and caretakers. The reception rooms are open; the music of pianos and violins is heard everywhere. The verandahs are occupied until a late hour; there is no rush for the street cars. The commissioners and various officials of the states live comfortably within the grounds.

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FIRST FAMILY OF THE SIOUX NATION.—At the World's Fair the tepee of Tall Crane is among the best. In his war bonnet and embroidered leggings, Tall Crane looks the big chief and acts the part with much dignity. But this is aboriginal dress parade. At home on the reservation Tall Crane is a good Indian of such force that when the braves are put to work he is made overseer of them by the agent to see that industry is enforced. Tall Crane is accompanied to the World's Fair by Mrs. Tall Crane, a heavily built, square-faced squaw who shows no sign of hard usage. Perhaps the most interesting member of the family group posed in front of the tepee is the little three-year old daughter

of the "Tall Cranes." The Indian women of the Sioux community are given prominence and honor in the public performances. To the monotonous music of the drums they dance and chant. One of these dances, for which their well-fed solid appearance seems to especially qualify them, is symbolic of peace and contentment. The measures are slow and as they move through them the Sioux women sing of good crops. Their song is an interpretation of the will of the Great Spirit to make the coming season one of prosperity to the Sioux. Madam Tall Crane is a leader in the dances of the Sioux women. The most notable of these dances is accompanied by a chant promising good weather and abundant harvest.

THE PLAZA OF ST. LOUIS.—Towering upon a Norman horse, holding high the cross-hilt of his sword, Saint Louis guards the entrance to the great central plaza of the Exposition. Equestrian statues of Joliet and DeSoto are on the flanks. There is space on which to mass many thousands. On either side is a fringe of lawn; then double rows of trees with walks beneath. On the east and on the west rise the impressive facades of exhibit palaces, sixty feet to the sky line. On one side is Manufactures with immense columns. On the other is Varied Industries with its curious double story colonnade, its many urns and low domes. The plaza of Saint Louis has a width of six hundred feet. Its landmarks to the southward are the Louisiana Monument and the Waterway Promenade. Beyond are glimpses of the main lagoon, with

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shadows of trees and terrace, of columns and cornices mirrored in the bright, clear water. At the entrance of the Plaza of Saint Louis countless thousands of visitors receive the first definite impressions of the magnitude and of the magnificence of the World's Fair of 1904. To the base of the monument of Saint Louis they come again and again to renew those first impressions of mingled awe and admiration. Each successive visit discovers some new detail of the scene. The first impressions deepen and broaden. The picture never palls. In the morning the warm sunlight brightens and emphasizes the architectural beauty of the western side. In the afternoon the opposite facades have their hours of added effect. At midday Festival Hall and the Colonnade stand out in radiant relief against the gray of the Palace of Art and the green oaks.

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THE GOVERNMENT PALACE OF ARGENTINE.—Near the Administration Building and facing the Austrian pavilion, the Argentine Republic has reproduced for its national pavilion two stories of the Government Palace at Buenos Ayres. The building occupies a space one hundred feet square and presents a very attractive appearance. The two stories of the building are arranged in suitable apartments which admit of a large central chamber where receptions and gatherings may be held. The smaller rooms are occupied as offices by the Commission. For the furnishing of the pavilion the Argentine Republic sent products of its own manufacture so that the structure stands not only as a

faithful copy of an official building but throughout its interior gives to the public correct impressions of Argentine raw material and of Argentine industries. The decorations of the building are suggested by the taste and styles of the Republic. In the gardens surrounding the building plants and especially flowers abound, brought from various states of the Argentine. Many of them are not found anywhere else in the World's Fair grounds and are of much interest to visitors. The Republic of Argentina is well represented at the World's Fair, not only in respect to natural and developed resources but by many of its citizens. The exhibits of palace, people and productions are interesting object lessons to all visitors.

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MASSACHUSETTS.—The building which stands for the old Bay State is composite. It is old colonial in general but old colonial in several details. Its main facade is, in part, a reproduction of the old capitol at Boston. The interior presents reproductions of the old Massachusetts Senate Chamber and House of Representatives. The porches at either end of this building, which is one hundred feet long, are similar to those of the historic Longfellow home at Cambridge. From its slightly elevation the mansion of Massachusetts looks down upon Commonwealth Avenue. It has in front a balustraded terrace. The approaches are by broad walks and steps. The main hall is forty feet square. It is

entered between lofty stone pillars. Opposite the entrance is a broad staircase rising to the landing above. The offices, parlors, reading rooms, bed rooms and interior generally are furnished with heirlooms which for several generations have been in the possession of Massachusetts families. These relics are so highly prized on account of family or historical associations that it required strenuous appeal to state pride by the Massachusetts Commission to induce the owners to loan them even for the period of exhibition at the World's Fair. On the second floor is an historical room, which is carried up into the third story. In this room are displayed relics and mementoes of the days of the Pilgrims.

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BRAZIL.—Out of the Place of Nations rises an immense dome. The apex of it is one hundred and thirty-two feet from the ground. Brazil has set a conspicuous monument at the World's Fair to mark her progressive spirit. Her national building stands in a class with the most imposing and the most beautiful of the constructions by foreign governments. In length, width and height it is symmetrical. Three domes rise above the roof line. Those on the sides are flat with an elevation of only twenty feet. Beneath each of them is a loggia open to the air with six Corinthian columns forty-six feet in height. Thirty-six similar columns are arranged about the main entrances. Between each pair of columns

is the coat of arms of one of the twenty states which form the United States of Brazil. The building is fortunate in location. While it is surrounded by other foreign structures, there is sufficient space on the east and west for flower gardens. It has no exact counterpart on the World's Fair Grounds. Eight bulls-eye windows glazed with Florentine glass let an abundance of light into the interior of the dome. There is a gallery about the height of the third story from which visitors have a view of functions going on below. Still higher is a gallery around the outside of the dome from which a good view of the Place of Nations, the Palace of Forestry, Fish and Game, and the Administration Building is obtained.

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THE LENGTH OF WEST CASCADE.—To appreciate the proportions and the well planned construction of the Cascades several points of view must be taken. An idea of the altitude of the falls is best obtained from the walk at the final plunge into Grand Basin. Looking upward at the successive and broadening leaps of the foaming, spraying water, the visitor realizes the elevation. Taking the stairway to the fountain head, and standing just below the soaring figure, "The Spirit of the Atlantic," one finds a mighty volume of water coming forth with much splashing. The ground seems to tremble. How far this water flows with mighty rush before it reaches the level of the Grand Basin

is shown in the accompanying picture. From the "Spirit of the Atlantic" to the spurting fountain in the Grand Basin the entire course of the West Cascade is in view. The artistic arrangement of the statuary flanking each of the falls is better understood from the distance than from nearby views. At three places in its course, one just below the fountain head another above the final fall and the third midway between the fountain head and Grand Basin, the waters pass underneath broad granitoid walks. On these walks people linger long to observe the operation of the Cascade. The picture gives the south facades the Palaces of Electricity and Machinery, with the corner of Transportation.

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THE ORIGINAL FLAT DWELLERS.—A reproduction of the original flats and a colony of the original American flat dwellers are included in the architecture and population of the World's Fair. The Mokis and Zunis of this generation not only wear the garb of their ancestors and dwell in cliffs but they preserve the strange rites and ceremonies. The reproduction at the World's Fair is an excellent imitation of the side of a cliff. The principal place of religious ceremony was the circular apartment 30 by 40 feet in diameter, having no doors or windows but a tube-like entrance about two feet wide. To enter the sanctuary of the cliff dwellers it was necessary to crawl. At the World's Fair the

strange performances of the Zunis and Mokis take place in an imitation of the curious temple devoted to the worship of the sun. The admission to the performances is through a tunnel in the cliff. The picture presents these people engaged in the snake dance. The members of the tribe move in single file holding the snakes between their teeth. From a scientific point of view the performance may be attractive but the average visitor does not find it pleasing. The dance of Kachina is more attractive. In the measures of this the warriors wear as masks the heads of buffalo and deer. The cliff dwellers cover the walls of their temple with strange hieroglyphics. These original flat dwellers were not savages.

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THE FARMHOUSE OF SWEDEN.—The several hundred thousands of Swedes in the United States will appreciate the idea which the Government of Sweden has embodied in its official building at the World's Fair. The plan followed is that of a typical farmhouse of Sweden. Not only were the plans drawn in accordance with this clever conceit, but the parts were constructed in Sweden, brought to this country in sections and the building was reconstructed on the World's Fair grounds. The site in the Place of Nations is a prominent one on Administration Avenue opposite the Palace of Prince Pu Lun, which does duty as China's official building. The material used in the farmhouse was

taken from the forests of Sweden. The original construction was [by native workmen at Stockholm, who first put the structure together, then took it apart and shipped it to St. Louis. Swedish workmen followed the material to this country and put the parts together. On the opening day of the Exposition the farmhouse was finished and bright in new paint; not only that but the typical fence was in place. Gardeners from Sweden had followed the work of the builders and had arranged beds of native flowers of the fatherland. Even in the selection of the furniture care has been taken to provide articles that are in harmony with the character of the building. In the living room is an old fashioned fire-place.

TENNESSEE.—One of the historic state buildings is the Hermitage, the home of Andrew Jackson, reproduced at the World's Fair by Tennessee. The Hermitage is well suited for the purposes of a State Building. It is pleasing in external appearance. Within there is much to commend it. The main structure is two stories in height with commodious wings of one story extending on the sides. Six large columns support the double portico covering the full length of the main building. The lower floor of this portico is of stone. The upper floor is of cedar flooring. The hallway, ten feet wide and forty feet long, is a notable feature. It ends in a winding stairway strikingly colonial. Extending from the

east side of the hall is a cross and smaller hallway which opens upon a room furnished as was the bed chamber of General Jackson when he died at the age of 78 years, on the 5th of January, 1845. Adjoining the bedroom is the library. A portico, similar to the one in front, extends across the entire rear of the house and is supported, as is the one in front, by six columns. The building is made doubly interesting to visitors by the presence of many relics of "Old Hickory." One of these relics is the historic "eighth of January candle." It was found in Cornwallis' tent after the surrender at Yorktown. It was presented to General Jackson. It is lighted on every anniversary of the Battle of New Orleans.

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ALASKA'S TOTEM POLES.—The sign of the Totem leads the way to Alaska. A tree trunk carved in the image of an animal or plant commands the respect not to say the reverence of the Alaskan native. A single totem stands for all of the numbers of a clan or tribe. The name of the totem is assumed by the clan. The animal or plant carved on the totem protects the entire clan. The way of reciprocity the clan will not kill the animal or cut the plant represented on the totem. Members of a clan resort to tattooing on themselves the image of their totem. They even mutilate themselves to produce resemblances. Transmigration is suggested by the belief that descent is from that which is

represented on the pole and that return to it will take place after death. If the totem is a snake members of the clan are sure no snake will bite them. If a member of the clan is bitten it is considered evidence that he has failed in loyalty to his clan and does not have proper regard for his totem. The native Alaskan rears his totem beside his dwelling and shows it great respect. The carving is done with very crude implements. The wonder is that the results are not more grotesque. The totem poles are shown in groups on either side of the Alaska building. On one side is a Hydah Indian house with a totem pole at each corner. The Hydah custom is to have a totem pole for every house in the village.

LAGUNA DE BAY.—“Arrowhead Lake” it was known upon the World’s Fair Grounds before the Philippines came. “Laguna de Bay” it has become. The bridge over the Pasig river spans it. Moro houses on bamboo poles rise above the surface. Filipino craft ply from landing to landing. Pearl fishing is carried on. At one end of the lake is a Moro village. At an angle is a Visayan village and at the other extremity is a Luzon village. Each of these is distinctive in its buildings as it is in its inhabitants and their pursuits. There the natives manufacture swords, make baskets, weave cloth. Upon the water interesting sports take place. The principal bridge over Laguna de Bay is the

Puerta de Espana reproduced. Seemingly it is of masonry with elaborately carved balustrades. There are other bridges over Laguna de Bay as quaint to American eyes as the Puerta. They are of bamboo logs, resting on the bed of the lake, with floors of split and woven bamboo. Upon the waters of the World’s Fair Laguna de Bay are to be seen the various craft which ply the Pasig. The large cargo boats called cascos are propelled by poles in the hands of boatmen who make their homes on the water. The banca is, by turns, paddled, rowed and sailed. The piratical prao with its large lateen sail suggests the trips from island to island of the archipelago. There are also the canoes of the pearl divers.

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INTRAMUROS.—Old Manila, or "The Walled City" has been reproduced on the Philippines Reservation. It is "Intramuros" of the Spaniards, with a history going back to the Spanish occupation in 1571. The original Intramuros was on a peninsula. The World's Fair Grounds, by the conformation of Arrowhead Lake, supplied the peninsula. "Laguna de Bay" the Filipinos renamed it. From the bridge over Arrowhead Lake the way is direct to the Parian gate set in apparently massive walls, the heavy masonry of ancient Manila imitated in staff. The top of the wall is wide enough to afford a good walk from which one may look upon the entire reservation. Within the Walled City are the

war exhibits. There live the companies of scouts and of native constabulary. The Walled City was built originally over 300 years ago for protection against pirates. The Walled City is reproduced on a scale to give the American visitor an adequate impression of the ancient plan of defense. From Old Manila to New Manila, from the Manila of the Sixteenth Century to the Manila of the Twentieth Century is a distance of only a few feet but it is over an imitation draw bridge such as the inhabitants of the Walled City were wont to draw up at nightfall and lower every morning. The extensive exhibits within The Walled City embrace interesting specimens of weapons used in the Philippines since the voyage of Magellan.

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THE SOUTHERN HALF OF JERUSALEM REPRODUCED.—Seen from a distance the Jerusalem of the World's Fair is easily identified. There is in the collection of buildings, the wall and the towers much that is similar to impressions formed from pictures and descriptions of the Holy City. Starting from the Colonnade of States the visitor in a walk of a couple of minutes reaches the Jaffa Gate, an excellent imitation. Jaffa Gate is near the center but is partially veiled in the picture by the trees. Entering at this Gate the pilgrim is in the street of David, the widest thoroughfare of the city. On the one hand is the citadel, easily recognized by the portholes and general provision for defense.

On the other hand is a row of ancient looking, weather-stained, moss patched houses. Beyond these are the Grand New Hotel and the Central Hotel. These two structures are shown in the picture facing the citadel. They do duty as hotels, accommodating many of the officials and other persons connected with the management of Jerusalem at the World's Fair. The Street of David can be traced westward, crossing the Via Dolorosa. The latter is hidden by the buildings in the picture but is well toward the western wall seen in the distance. Along this Via Dolorosa, according to the traditions, the Savior bore his cross on the way to Calvary. In the corner of the picture stands the Church of the Holy Sepulchre.

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THE NORTHERN HALF OF JERUSALEM REPRODUCED.—From the direction of the Palace of Machinery the visitor enters Jerusalem by the Gate of St. Stephen in the northwest corner of the wall. It was near this entrance that the stoning of St. Stephen took place. There is an inner gate to St. Stephen through which the visitor reaches the hall in which is a diorama of the Mount of Olives. The Garden of Gethsemane and other localities of interest are shown. A considerable area before the Temple is reached is occupied by small houses. There are more than a dozen streets closely built. Among these are the Chemists' Street, the Coppersmiths' Street and the Silversmiths' Street. The

name of the thoroughfare indicates the character of the business carried on therein. In Jerusalem the ancient workers in one occupation monopolized a street or a neighborhood. Like streets are occupied at the World's Fair by artisans and tradesmen brought over from Jerusalem to ply their vocations. The silversmith lives above his shop just as he does in Palestine. The streets average about ten feet in width, sloping toward the center where is the passageway for the camels and donkeys. On the north wall, facing the Palace of Machinery is the Golden Gate used in Solomon's time and for centuries thereafter as an entrance to the Temple area from outside the city. The large structure of octagonal shape is the Mosque.

THE ALMS HOUSE.—The Swedish people have in their cities an institution without exact counterpart in this country. The scene, which is painted by Gustaf Cederström, is located in one of these institutions. The title does not suggest the real character of the place. The Swedish name is Nattherbaerge. "Alms House" is not the correct translation and only approximately defines the purpose of these houses of temporary refuge. Poor persons who find themselves without a place to sleep when night overtakes them are allowed to make use of these houses for lodging. They are given something to eat in the morning. They go their several ways. Children are included among the involun-

tary patrons. The time chosen by the artist is the morning just before the departure of the inmates. The nurse is entering the room. On one side are two children dividing their breakfast with the pet dog. The young mother sits in the center of the picture holding her nursing babe and looking fondly upon it. The torn garments and run-down shoes tell of poverty. But the saddest feature of the picture is that which embraces three figures at the corner of the table. A fallen woman, in rather better attire than her companions, but with haggard and hardened face which is in strong contrast with the gentle face of the nurse, the fond look of the mother and the innocence of the children, is leaning against the wall.

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THE WAR COUNCIL.—In the midst of surroundings for defense which evidences of haste and incompleteness of construction, is the War Council, painted by Franz von Defregger of Munich. This painting is one of several by the same artist, exhibited in Germany's section of the Palace of Art. The subject is of graver character than the others. It introduces Defregger's favorite characters, the mountaineers of Tyrol. The costumes are typical, as in several others of the pictures, but the faces are stern. There are neither women or children present. A war map is spread upon the rough table and the heads of the Tyrolese are bent over it. One, the leader, has traced the movements of the enemy and

has advanced his opinion as to what would be done. With his finger pointing on the map, his eyes raised, he awaits the conclusions of his associates, who are slow in speaking. The one who sits on the nearest side of the table, is pressing his lips with his fingers as he studies the problem. It is plain that a crisis of the campaign is confronting the Tyrolese. Several of the mountaineers hold their weapons in readiness for instant service. A large barrow of potatoes, gathered in haste for possible siege, stands in the corner. One can imagine that the map shows the route of the approaching enemy, and that the finger of the leader points to the least dangerous way out, if the stronghold is to be given up.

ROUND THE ORANGERY.—The garden surrounding the Orangery, Great Britain's national pavilion, conforms to the architecture of the building. Both belong to the Elizabethan age. The principal part of the garden is four feet lower than the surrounding terraces. It contains hundreds of varieties of flowers which were popular in England when the Orangery was built. Among the varieties are hollyhocks, phlox, lilies. An English fountain is a feature, with basin, vases, sun dial, and settees sent over by a great pottery firm of London. The freshness of the English garden is a matter of much comment. It is effected through a system of sub-surface irrigation such as the gardener now in charge of

Great Britain's garden devised and employed with wonderful results while he was in the employ of the Sultan of Morocco some years ago. The central fountain sustains a collection of aquatic plants. The overflow from the fountain passes into porous underground terra cotta drains which form a mesh among the flower beds. The water passing through these porous tiles reaches the roots of plants but does not evaporate as when applied on the surface of the ground. It is taken up by the roots and freshens the whole plant. By a succession of plants timed as to their blooming season the garden maintains its beauty week after week. The garden of the Orangery in all of its quaintness is a delightful picture.

THE GRAND TRIANON.—France presents at the Universal Exposition not only the historic Grand Trianon but the beautiful garden of Versailles. Space and location favor. The commanding site fronts several hundred feet upon the wide transverse avenue and the exhibit palaces, and skirts for even greater distance the Place of Nations. Upon this liberal section of the Louisiana Territory temporarily restored to her France has reproduced one of the most famous structures of the world and its surroundings. Two wings extend from a central building; they terminate in pavilions which are united by twenty-two columns. This front is five hundred and thirty-four feet. A balustrade orna-

mented with vases and with sculpture surrounds the roof. Below, a balustrade extends across the front with a gate in it opening upon the main entrance. The rooms are on the ground floor. They are spacious with lofty ceilings. The picture gallery and the billiard room are large halls, splendidly decorated. The treatment of the grounds is French, as distinctively as the garden about the Orangery just across the way is English. In the grounds are chalets such as adorned Versailles in the days of Marie Antoinette. A driveway begins at the great gateway and leads up to the court in front of the Trianon. Its course is between raised terraces of lawn, rows of trees and statuary. There are little lakes and much shrubbery.

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THE CHILDREN'S PARTY.—One of the best known paintings and one of the most popular in the German section is recognized as "The Children's Party." It has been reproduced in photographs and other forms, having been painted years ago by Knaus. The title which the artist gave it, translated, is "As the Old Folks Sang." The picture represents three dinner or picnic parties of different ages. In the background is seen the gathering of the fathers and mothers and grandparents about a long table under the trees. The dinner party of the old folks is proceeding with decorum. In the foreground the youngsters have their dinner divided and spread on two tables. The smaller children and

babies are gathered around a low table improvised from a bench. They are more engaged in the amusement of feeding the mastiff and the cats than with their own plates. At the long table are seated the young people of sufficient age to pair. The young gentleman at the head of the table is calling the attention of all to an especially interesting scene at the other end where one of the half-grown gallants is trying to steal a kiss from his companion. The picture is one that appeals to all visitors and especially to young persons. It is full of life and joyousness. Artistic temperament is by no means required to appreciate "The Children's Party." The spirited scene has in it that which is not limited to any country.

THE PROCESSION.—Franz von Defregger of Munich has several large paintings in the German section of the Palace of Art, one of which is called the "Procession." It is a scene laid in the Tyrol. From the church and the guest house in the background the people are issuing in procession. Two little folks lead, the boy holding the girl by the hand and carrying in one arm a crude toy horse. Behind them come the young women clasp- ing their prayer books in their hands. Climbing upon the gate in one corner is a boy who reaches out his hand covetously for the toy. Scattered about are groups of men in the picturesque costume of the Alpine region, discussing, gossiping, smoking and resting. That

they have come considerable distances over the mountains is apparent from the bundles and bags they carry. Beside the church is an eating stand where some of the people are refreshing themselves. The faces of old and young show the pleasure and interest afforded by the Sunday gathering of this scattered community. Glimpses of the mountains with snow caps and glaciers are given. The buildings are surrounded by the hardy evergreen trees. On one side of the procession is a group of the younger mountaineers, whose attention is absorbed by the attractive young women in the procession. On the other hand, by contrast, older men have their backs to the procession and are engrossed in conversation.

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THE PLAZA OF ST. LOUIS IN PERSPECTIVE.—From the promenade at the base of Festival Hall there is a complete view of the Grand Basin and of the Plaza of St. Louis. This is, in public estimation, one of the grandest scenes of the Exposition. When the Cascades, from the Colonnade of States to the fountains in the Grand Basin, are in full operation, the scene reaches the climax of wonder and fascination. To appreciate the picture, one must remember that the vista embraced is nearly a mile in length and one-third of a mile in width. Four great exhibit palaces are presented, facing upon the water and upon the Plaza, while the sweep of vision includes halves of facades of palaces on the

right and on the left. In the foreground are the groups of statuary which flank the main cascade. The Louisiana Purchase Monument, seen in the center of the picture, is but one-half the distance from the point of view to the closure formed by the Tyrolean Alps beyond. The trees, which appear small in the picture, are from ten to eighteen inches in circumference and from forty to fifty feet in height. The fountains spout to a height of sixty feet. The pleasure craft plying on the basin appear diminutive, but are large launches conveying from twenty to forty people. By comparison of the persons seen in the picture with the statuary, the trees and the buildings, very adequate impressions may be formed.

ILLINOIS.—A conspicuous site coupled with imposing architecture makes the building of Illinois one of the most observed. The site is on the brow of a hill and almost the center of the grounds. The building is large. It has a broad verandah completely surrounding it. It is crowned by a square dome. Statues of Lincoln and Grant stand at the main entrance. On each side of the drum of the dome are immense sculptural groups symbolic of agriculture and other industries. The exterior finish is elaborate. The building worthily stands for the World's Fair capital of a great state. By the main entrance the way is into a rotunda extending upward from the mosaic floor and reaching the vaulted dome.

Beyond the rotunda is a great state room for assembly purposes. It is sixty feet long by fifty feet wide, having a foyer and stage. The ceiling of the state room is deeply panelled. The walls are ornamented with mural paintings. Upon a frieze six feet wide, epical in design, is pictured the history of Illinois from the pioneer period to the present stage of development. The dimensions of the Illinois Building are 198 feet length by 144 feet width. In addition to the great rotunda and the state room, there are suites of parlors, rooms for smoking and writing, and for a hospital. A notable feature is a suite set apart for occupancy by the Governor of the State. Much interesting material is on exhibition in the Illinois Building.

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INDIA.—The famous tomb of Etmad-Dowlah at Agra furnishes the model for the building representing India. The location is a central one, on International Avenue, overlooking the Place of Nations on the north and the Court of Ceylon and Palace of Agriculture with the outdoor agricultural exhibits on the south. A tomb does not suggest the lightness of architecture in harmony with the spirit of a Universal Exposition, but this tomb, typical of Indian architecture, has minarets and a dome with other attractive accessories. There are some sombre effects but the general appearance is singular and impressive rather than gloomy. In several respects the tomb reproduced has features characteristic of

the Taj Mahal of world-wide fame. The Taj Mahal is of white marble and inlaid with pearls. It was deemed more effective for Exposition occupancy and observation to reproduce the tomb of Etmad-Dowlah than to attempt an imitation of the more famous and costly Taj Mahal. Shrubs and flowers help materially to represent conditions and scenes typical of India. The movements of a score of natives serving the teas of India in the building and grounds complete a reproduction of Indian life as well as of architecture and landscape. In the pavilion are displayed many historical relics which have come down through generations. The products of the country, especially tea, coffee, cardamom and pepper, are exhibited.

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THE PALACE OF AGRICULTURE.—The largest exhibit building on the grounds, and the largest building ever erected for a single Exposition Department, is the Palace of Agriculture. The building is so large, that pictorial representation of it is difficult save by panoramic views. In the picture, the southeast corner is shown taken from such a distance, that justice is not done to the facade. The southern front is in view and part of the eastern front. The length of the eastern front is one-third of a mile. While the exterior ornamentation is not so elaborate as that of some other exhibit palaces, the location, surroundings and size make the Palace of Agriculture one of the most imposing

and attractive of the exhibit buildings. The site of Agriculture is a long ridge, sloping gently on both sides and to the north. The building stands by itself with no other nearer than five hundred feet. The Palace of Horticulture is south of it. Large as the Palace of Agriculture is, it by no means affords the space required by the Department of exhibits. The slopes and grounds surrounding, embracing many acres, are utilized for out of door exhibits of grasses, shrubs and vegetation in great variety. The picture shows some of the out of door exhibits. The pond is utilized for aquatic plants. Scores of different kinds of grasses are exhibited by comparison, and at the same time serve the general purpose of lawns.

MISSISSIPPI.—Beauvoir is reproduced at the World's Fair by Mississippi. The one-story plan of the Gulf Coast mansion, with wide gallery on three sides, perched on piers to escape high tide, is closely followed in the replica. Beauvoir was the name of the Mississippi place which Mrs. Dorsey left by will to Jefferson Davis. In it Mr. Davis lived during the closing years of his life. And there he wrote "The Rise and Fall of the Southern Confederacy." There is no Mason and Dixon's line on the Plateau of States. On the contrary the interesting fact may be mentioned that Mississippi's nearest World's Fair neighbors are Iowa and New Jersey. At the World's Columbian Exposition Mississippi had no build-

ing. The entire appropriation by the State for that Exposition was only \$2,500. More than twenty times that sum is being expended upon Mississippi's participation at the World's Fair of 1904. The Beauvoir reproduced is in a grove of forest trees. Only the clinging pendant bunches of Spanish moss from the boughs are needed to complete the similarity to the surroundings of the original structure. Clam shells are used in the landscape decoration around the mansion. Citizens of Mississippi were not at all satisfied with the showing made at Chicago. For the Louisiana Purchase Exposition the State planned an impressive demonstration of the diversity and abundance of crops made possible by the rich soil.

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FROM HENNEPIN BRIDGE, SOUTHWARD.—With the sun just below the horizon in the first stage twilight, the camera has caught one of the fascinating combination scenes of lagoon, architecture and landscape. The view is part of the Plaza of Orleans. East Lagoon is shown with DeSmet Bridge spanning it half way of its course. Beyond and above the bridge rises the statue of the Cherokee Chief. The light, in its effect upon the surface of the Lagoon, adds much to the beauty of the scene. It falls upon the west front of the quaint, oriental architecture of the Palace of Mines and Metallurgy and gives to the tall severely plain classic obelisks of the entrance an importance in the archi-

tect's scheme not so noticeable at other hours of the day. On the other side of the Lagoon the Palace of Education appears in the shadows. In the distance can be seen dimly the long rise of stairways leading to the East Pavilion. Along this stairway are the statues of the Pathfinders of the Louisiana Purchase—LaSalle, Daniel Boone, Renault, William Clark, Meriwether Lewis, Laclede, Narvaez, and at the head of the illustrious line, George Rogers Clark. On one side of the Pavilion is part of the Colonnade of States lighted from the West. On the other is the imposing tower of the Castle of Charlottenburg, the official building of Germany. A stiff wind from the west carries the flags full length from their staffs.

MONTICELLO.—Virginia, as was to have been expected, reproduces the home of Jefferson, the famous Monticello, for her state building. The location is in the midst of one of the beautiful groves of the World's Fair Grounds; the trees surrounding add much to the appearance of Monticello reproduced. The original building stands on a well wooded eminence a short distance out of Charlottesville. The reproduction stands upon one of the highest points in the World's Fair Grounds, overlooking long slopes, as does the original. The roadway in front is known as the "Trail" by reason of its irregular course from the Southeast or States' Entrance over the hills and through the valleys of the World's

Fair Grounds to the Place of Nations. It traverses the Plateau of States passing many reproductions of historic house. In the group of which Monticello is one are the Hermitage of Tennessee, the home of Andrew Jackson, and one of the old mission churches which does duty for California. Idaho is a near neighbor with the typical Spanish-American house of one story having a central court. Georgia's building of quaint Southern architecture is near by. The original Monticello has been followed closely by the architect in the reproduction. Even the windows have the square old-fashioned panes of glass. The wings which are features in the old mansion are added, as well as the verandahs which Jefferson planned.

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P AVILION OF AUSTRIA.—At the crossing of Administration and International Avenues, a conspicuous location on the Place of Nations, the pavilion of Austria attracts attention. In architecture and in decoration the pavilion is characteristic of Vienna. It was carefully designed in Austria. Many parts were constructed there and then shipped to the United States to be put in place. The ground plan may be described as having the form of a capital T, the main stem pointing toward the front. On either side of the stem in the angles formed by the cross are gardens. These are separated from the street by a screen different from anything else seen on the World's Fair grounds. The gardener and builder

have united their efforts to produce an admirable effect in the front view of the Austrian pavilion and the grounds. Fountains embellished with sculpture in profusion form a conspicuous feature of the screen. Trees are growing on either side. The facade of the building upon the street between the two sections of the screen is flanked by square towers forty-seven feet high, of peculiar design. The entire facade is enriched with sculpture. The entrance is by a monumental flight of stairs. The interior of the building is divided into thirteen salons, one for each of the governmental departments of Austria. Special displays of much interest are made of articles which do not readily classify in the exhibit palaces.

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NORTH LAGOON, SUNKEN GARDENS, GOVERNMENT BUILDING.— The eastern straightaway course of Louisiana Way is shown in the picture. It is perhaps the most beautiful of the series of vistas which the great transverse thoroughfare of the Exposition offers. The picture is taken from Daniel Boone Bridge which crosses the Lagoon and connects entrances of the Palaces of Manufactures and Education. The bridge which appears in the center is named in honor of Hennepin, the explorer of the Northwest. In the foreground are the terraces which slope gently to the waterway. Beyond Hennepin Bridge, and concealed by it, is one of the beauty spots of the World's Fair, known as Sunken

Gardens, a highly improved strip of ground, with beds of flowers, between the roadways and extending to the Government Terrace. This view possesses one of its chief attractions in the contrast it affords of two of the most beautiful exhibit palaces of the Exposition, Liberal Arts is on one side and Mines and Metallurgy on the other. These two palaces are rivals in popular esteem. Many visitors rank Liberal Arts as the most beautiful of the Exhibition palaces. Mines and Metallurgy has a constituency as large and as enthusiastic. The architecture of the two structures presents no points of similarity. In the picture the north facade of Mines and Metallurgy and the south facade of Liberal Arts are well shown.

THE SIOUX DELEGATION.— Ethnology was never so truthfully and so comprehensively represented as at the Universal Exposition of 1904. Fifty-one different tribes of the North American Indians are included in an assembly of several hundred persons, forming part of the Indian Congress on the Pike. The Sioux Nation is especially strong in numbers. The picture shows one of the Sioux delegations to this congress, dressed to receive visitors. No fewer than ten branches of the great Sioux nation are represented at the World's Fair. There are the Ogallalla Sioux, Brule Sioux, Porcupine Sioux, Lower Brule Sioux, Crow Creek Sioux, White Clay Sioux, Wounded Knee Sioux, White

River Sioux, Pipeclay Sioux, and Rosebud Sioux. To the white Americans all distinctions of red Americans are not evident, but the Indians recognize the tribal identity of various representatives of the Sioux easily, by their dress and dialect. The Sioux tribes have their own dances, which they perform as parts of the programme of the Congress. They are not given to sun dances and feast dances to the extent that some of the other Indian tribes are, but they lead easily in the vigor of their war dances. The Sioux live at the World's Fair in their tepees, after the traditions of their nation. They have no industries worthy of mention. They do not weave blankets as do the Navajoes, or make pottery as do the Moquis.

R HODE ISLAND'S COLONIAL MANSION.—Some of the best colonial examples in the Providence Plantations furnished the suggestions of detail in the building constructed by Rhode Island. For example, the gable windows of curious circular form are reproduced exactly as they appear today in the historic Smith house. They are said to be the only examples of the early gable windows that are now to be seen in New England. The old Carrington House in Providence furnished the idea worked out in the front piazza which extends to the main cornice and forms a part of the roof-garden. On the first floor of the Rhode Island Building is a hall of state, beginning almost at the entrance and extend-

ing to the foot of a main staircase, finished in ivory white with mahogany rails. All of the rooms open upon this hall of state. On the right is a reading room; on the left a writing room. All of the rooms have large open fire places with gas logs. There are many interesting examples of colonial work loaned for use in this building by their owners. Perhaps that which most attracts attention and comment is the coloring of the exterior of the Rhode Island Mansion. The gray and old ivory and pure white tints generally used by the states have been rejected in this instance. Instead there was adopted a mottled scheme, a commingling of bright and dark colors. At a short distance the walls appear to be of masonry.

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THE IRISH INDUSTRIAL EXHIBITION.—What was originally designed as a feature of the Pike and given the name of "The Irish Village," developed under the patriotic impulses and purposes of Irishmen in the United States and Ireland into one of the notable features of the World's Fair from other than the amusement point of view. A space fronting on the popular center of the Exposition, the Plaza of Saint Louis, 600 feet long by 300 feet wide is occupied. Included in the collection of buildings is a large exhibit hall which forms the background of the group picture. Within this hall is the Irish Industrial Exhibition illustrative of the Island's industries, resources, arts, education and

history. This exhibition has official recognition. It was organized with the co-operation of the Department of Agriculture and Technical Instruction of Ireland. The picture was taken upon the occasion of the dedication of the Irish Industrial Exhibition. The principal addresses were made by the Mayor of the City of St. Louis, Hon. Rolla Wells; by President of the Exposition David R. Francis; by Archbishop John J. Glennon; by Secretary Thomas P. Gill of the Department of Agriculture and Technical Instruction for Ireland; by Thomas F. Hanley, President of the Irish Exhibit Company. Sir Horace Plunkett, Lord Castleton and Sir Thomas Lipton on the other side were prominent and active in promoting the Exhibition.

WITHOUT BREAD AND WITHOUT WORK,—A painting of poverty is perhaps the most powerful work of the brush shown in the Argentine Section of the West Pavilion of the Palace of Art. It belongs to the National Museum of Fine Arts at Buenos Ayres, and was loaned for exhibition at the World's Fair, having been selected as fairly illustrative of the best efforts by Argentine artists. The painter is Ernesto de la Carcova, member of the National Commission of Fine Arts, Buenos Ayres. The title which the artist has given, in his own language, is "Sin Pan y Sin Trabajo." Perhaps this conveys the idea as vividly as does the Anglo-Saxon, but title is hardly necessary. The painting tells for

itself its story of gnawing hunger, of hopeless misery. In their garret home, on opposite sides of the bare table, sit the man without work and the woman without bread. The implements of toil are cast aside. Sweeping away the curtain, the man looks out upon the deserted mill with its smokeless chimneys. No hope is offered there. The fist clenches in token of desperation. The woman's face expresses almost mental numbness. Suffering has gone on too long to be poignant. A stare of painful curiosity follows the movement and dwells upon the frown of the man. In the lap is a shrunk babe, vainly trying to draw nourishment from a fount that is without natural replenishment. Want is everywhere.

LOW TIDE.—A scene on the sands of the French coast at low tide is the subject of a painting by Leon Hermann in the French section of the Palace of Art. In one corner is a cluster of black rocks, covered when the tide is in but now almost bare. The gradually sloping beach is bare for a considerable distance. The surf is shown in the succession of rising waves culminating in the curling white caps ready to break on the shore. Life is added to the marine elements by the outfit of a fisherman portrayed in the foreground. The horse has been taken out of the shafts and, presumably, has been turned loose to graze farther up the beach. The fisherman's dogs are leashed to the shafts and wheels. The sea

food baskets are in the cart. Scattered on the ground are oyster shells suggesting in part at least the purpose of the fisherman's presence. The artist's subject is not a holiday occasion, not a vacation trip to the coast. It is a sketch of the shore where sea food is found, with just enough to suggest the laborious industry which gathers the sea food and is supported by it. Clouds are lowering. There is rain in the distance. The manner of two of the dogs betokens uneasiness as if a storm is brewing which may make of the sands an uncomfortable bed when the tide turns. So natural is the painting that one can almost hear the roar of the surf, feel the salty dampness in the air, and see the scudding clouds.

INCITING TO INSURRECTION.—A picture that is a fine illustration of oratorical effect bears the title of "Professor Steffens Inciting the People of Breslau to Insurrection." It is the work of Prof. Alpha Kampf. The picture might well suggest a political town meeting in one of the most exciting periods of American history. Professor Steffens holds his auditors not spellbound but strongly responsive to his appeal. The artist has presented a marked difference between the older portion of the audience and the younger. The old men in the front row are very quiet, but as the expressions indicate, intensely interested in following the speaker. In several cases it is apparent that the

listeners are trying to make up their minds what to do. They are profoundly moved but are still weighing in their minds the arguments. The younger men in the rear of the room are carried away with the strenuous manner and words of the speaker and have thrown up their arms, in one case the fist being clenched, as indication of their willingness to follow and act upon the proposal to revolt. Two or three women appear well back in the crowd looking out of place in such political excitement. One of them is evidently badly frightened. The picture possesses historical as well as artistic interest. The scene is based upon what occurred at Breslau in 1813, when Professor Steffens led the revolutionary movement,

THE BAPTISTS.—Strong religious sentiment is a national characteristic of the people of Sweden. A revivalist of international fame, who had preached the gospel in most of the civilized countries, said that the response to moral appeal was more readily and easily obtained in an audience of Swedes than in a gathering of any other nationality he had addressed. The Baptists is the title of a painting by Gustaf Cederström of Stockholm, which hangs in the section occupied by Sweden in the Palace of Art. It illustrates admirably the sensitive nature of the Swedish people upon religious themes. Upon the shore of a wide stream have assembled the members of a little community, to witness the

ordinance of Baptism. Those present are of varying ages. Not one is there, whose attitude and manner do not express deep and absorbing feeling with the occasion. Idle curiosity has no place. Some of the people are on their knees praying for the convert who clad in white, stands in the water beside the officiating minister. Others have their eyes upon the hymn book and are singing softly. The faces are so many studies of devout interest in the sacred ceremony. The time is early twilight, with the shadows deepening among the trees, and the water dazzling in its silver color. For artistic expression of a highly religious subject the painting ranks among the most interesting and popular in the Palace of Art.

CORNER OF THE VERDIER MARSHES.—A painting in the section of France in the Palace of Art, bearing this title represents the work of Adolph Marais. It is a nearby view of a group of cattle with the marsh, water and sedge grass stretching away in the distance, showing here and there clumps of trees where the ground rises slightly above the marsh level. The scene is pastoral and peaceful. An element of spirited animation is given by the disturbed manner of the cow and calf in the foreground. The calf has pressed close to the shoulder of the mother for protection, with mixture of curiosity and timidity expressed in look and pose. The mother instinct thus appealed to responds

in raised head and manner which suggests readiness for vigorous defense. In the calf there is portrayed questioning and apprehension. The cow is prepared for belligerent action. Brute intelligence is happily presented. One can imagine the artist at his easel a few yards away sketching the scene while the cow and calf pose in accordance with the promptings of natural instinct. The close resemblance between the mother and her progeny is in keeping with the scene. The other cows, with their paunches well filled and udders distended, remain at their ease lying on the ground, showing only a passive interest in the intruder's presence, very different from the excitement manifested by the mother of the calf.

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WITHIN THE IRISH VILLAGE.—While entrance to the Irish Village is through a reproduction of the Parliament House at Dublin, the expensive and elaborate character of the Village is not appreciated until one reaches the court upon which the several structures face. In the center of the green is a large band stand in which concerts are given by musicians from Dublin. Behind the band stand is Blarney Castle through which is the entrance to the theatre. On the side is the exhibit building in which is an installation of Irish manufactures, surprising to most visitors. Laces, linens, poplins and other textiles are shown as manufactured in the model factories of Ireland. There is an Irish art

gallery; there are Irish manuscripts with marvelous illuminated lettering. On the opposite side of the court is an old cottage said to be a reproduction of one that was built and occupied by the grandfather of the late President of the United States, William McKinley. In the cottage are shown historic relics of the McKinley family. Many famous places of Ireland, as for illustration the Lake of Killarney are reproduced in miniature. The jaunting cars are on exhibition and in use. Sod was brought from the Old Country to thrive upon the soil of the Court. The arrangement of the buildings is in accordance with the sentiment, being in the form of a Celtic cross. This picture was taken the day of dedication.

ARIZONA.—The pavilion erected for Arizona is near the southeastern entrance to the grounds and almost at the end of Commonwealth Avenue. It is not large but is considered a model in the style of architecture it represents. The front of the building is an arcade of four arches, shaped like so many horse shoes. The columns supporting the arcade are graceful. The building is one story in height and contains three rooms. It has a character of its own, suggesting in some ways the old Missions of California and the Gadsden Purchase. But the cloister conveys an impression of hospitality and comfort in an arid country. Very near the Arizona Building is Mississippi's reproduction of Beauvoir and

just back of that is New Jersey's copy of the old tavern which was Washington's headquarters at Morristown. Here within a hundred yards are three types of American architecture; and types more dissimilar cannot be found on the World's Fair grounds. Many thousands of visitors see the Plateau of States first of all. They enter by the southeast gate. To them the Arizona building is an object of much curious interest. It is embellished by the use of a varied collection of mineral specimens. The finish of the interior made the building cost more than the exterior might indicate. The importance of Arizona in natural resources is impressed by many interesting displays. This is especially true of the mineral specimens.

CALIFORNIA.—The style of architecture selected by California for her State Building is historical, but in striking contrast to the colonial employed for most of the eastern States. California has reproduced an old mission building from the southern part of the State, known generations ago as La Rabida. Externally the building conveys the impression of grateful coolness. Arcaded cloisters are a marked characteristic. These cloisters were notable in California mission buildings generally. The main portion of the structure has two large bell towers, square, tapering upwards by tiers to a lantern-crowned dome. The towers are given a more massive appearance by the heavy buttresses at the

ground line. Between the towers is a pediment resting on the colonnade. Extending from either tower is a lower building two stories high. These lower buildings or wings have an arcade and cloister on each floor. The lower arcade is a series of semi-circular arches. The upper has an entablature which forms square openings. These arcades and cloisters surround the building on three sides and furnish a delightful promenade in the shade. In the central part of the great structure is an assembly hall opening into the second floor which furnishes a gallery from which the gatherings below may be viewed by those who do not wish to participate. Space is afforded for elaborate displays of fruit and other products.

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GERONIMO.—“The Red Devil” was the name given to the Apache Chief when his band was scourging the Arizona-Mexico border years ago. Raid after raid was made upon the ranches and the mining camps. The troops of the United States and of Mexico followed the trail many weary months. It became at last a question of endurance. The white man won, notwithstanding the red man’s cunning in desert craft and ability to make long marches. Geronimo and the survivors of the war were captured. For several years the Apaches were close prisoners in Georgia. When there seemed to be no danger of an escape to the war path they were given more

liberty on a military reservation in Oklahoma. Geronimo and a select party of his people form the Apache community in the Department of Anthropology. The old leader is an ex-chief now. By reason of his age—he is more than seventy—he does not rule his own people. He lives in a tepee by himself. He is erect and rather haughty in manner. After his arrival at the World’s Fair he made the acquaintance of American pie and immediately acquired much fondness for it. The old man’s amusement is fiddling and singing Apache war songs. He goes through his program with gravity. His clothes do not relieve his appearance of aboriginal ruggedness.

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GEISHA GIRLS OF FAIR JAPAN.—The community of Fair Japan on the Pike, includes two scores of the famous Geisha girls of that country. Most of them are shown in the picture. They are divided into two classes, the Oshaku, who is the novice and under nineteen years of age, and the fully accomplished, who has taken the entire course in the Geisha graces and is above nineteen years. These girls perform two classes of dances, the one being very slow of movement and the other rapid and somewhat like the hornpipe movement. They dance in the Tea House, which is a conspicuous feature of the Japanese Village. Their movements are in time to a thrumming of drums, mandolins and

Japanese instruments. In Japan, Geisha is synonymous with the English word "actress." The Geisha girl is selected for her beauty and form. She is put under a professor at the age of ten. Until she is twelve the Geisha girl is trained in calisthenics to improve her physique and gracefulness. Then come cultivation of the voice for singing and the training in dancing. These girls move with a gliding step and, in circles and half circles, sway the whole body. A marked feature of their dance is the sudden stopping at a signal, the dance changing abruptly into a tableaux. Costumes are important in the Geisha art. The novices wear bright colored silk kimono reaching to the feet, embroidered with butterflies and gold fishes.

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THE APOSTLE OF EDUCATION.—Upon the terrace facing one of the principal entrances of the Palace of Education is an heroic statue of Horace Mann, the educator. The location is conspicuous, the statue being in view not only of those who throng the walks of the Terrace in front of the Palace of Education but of thousands who traverse the Grand Basin and Lagoons. The sculptor has pictured the Apostle of Education in a manner to indicate the affection and sympathy which Horace Mann had for school boys. Beside the great friend of youth is a half grown boy, his left arm thrown around him, his face turned upward and his right arm extended to claim attention. Horace Mann holds in

his left hand a book which he has evidently just closed. The boy is exhibiting the model of a water wheel he has made. With head bent forward and with pleased interest Mr. Mann is viewing the product of the boy's genius and industry as he listens to what the youthful worker is saying. The group emphasizes the fact that Horace Mann was one of the leaders in the establishment of manual training as an essential part with books' education. Horace Mann wears the long cloak and the old fashioned frock coat with short vest and trousers of the fashion of two or three generations ago. The picture is one that appeals strongly to human interest. The Palace of Varied Industries is in the background.

THE ANCESTRAL HOME OF THE McKINLAYS.—The McKinlay Cottage, filled with relics of the ancestors of the late President McKinley, is one of the many historic buildings of the World's Fair. The great-grandfather of the late President was Francis McKinlay. Upon the removal of the family to this country the spelling was changed to McKinley. The original of the cottage was in County Antrim. Among the relics obtained from the Irish Historical Society and brought over to be exhibited in the cottage was the old cradle for the baby, one of the original doors, three of the old chairs, boards taken from the shutters, the iron plate upon which was baked the oatmeal cakes and which, at

the World's Fair, hangs in a fireplace, such as was used one hundred years ago, the shears, the scythe, the door scraper, and even the horseshoe above the door. One striking proof of authenticity is a piece of timber from the roof of the original cottage, bearing the brand "F. McK." In one room is the old bed, corded with a heavy hand-made rope. The spade, the old spinning wheel and reel and the hackle used by President McKinley's great-grandmother are shown. Francis McKinlay was hung by the yeoman for participation in the stirring events of 1798. Three pictures show the execution, the taking down and burial of the body at night, and the burning of the McKinlay home at Coleraine in 1798.

CUBA.—A mansion of Havana with a tower rising forty-eight feet at one corner is the model of the pavilion of the New Republic. In many ways the better class of residences on the island is suggested. A portico twenty feet wide is on the four sides. The building is seventy feet long. The flat roof is made for purposes of evening promenade as in Cuba. From the top of the pavilion fine views of the Place of Nations is obtained. On three sides are Corinthian columns between which are semi-circular arches. Along the front are square pillars with sunken panels. The interior is arranged to give, besides offices for the Commission, a fine museum and exhibition hall. The court, never wanting in Cuban

architecture, is made interesting by a collection of tropical plants. As in Havana, the large front windows are covered with ornamental iron work. Appropriately the single star of the Cuban Nation is the design for much decoration in detail. The New Republic's nearest neighbor is China. It is interesting to recall that China was never before officially represented at a World's Fair and that Cuba was not born into the family of nations when the World's Columbian Exposition was held. Cuba's neighbors on the east and west are Great Britain and Belgium. Brazil's imposing pavilion is opposite on the south. Many objects of art and science in the mansion illustrate Cuba's high standard of civilization.

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MEXICO'S DEDICATION DAY.—The formal opening of the Pavilion of Mexico was a marked event of the opening month of the Exposition. The grounds had been improved in a manner characteristic of the country. The building stands in the midst of a cactus garden which is one of the most interesting landscape effects on the World's Fair grounds. Cacti of varieties rarely seen in the United States are there. In addition to the plant which figures prominently in Mexico's national emblem, the garden includes palms and other tropical plants in profusion. On the occasion of the dedication of the building this vegetation characteristic of the country was at its best. Adjacent to the sides of the building

was constructed a temporary pavilion very materially increasing the accommodations for the day. Several thousand guests were present at the ceremonies, including the daughter of the President of the United States, Miss Alice Roosevelt, World's Fair officials, representatives of foreign governments, commissioners of States, the National Commission and the members of the Board of Lady Managers. The Mexican World's Fair Commission of thirty-two members performed the duty of hosts. The picture was taken during the reception; it shows the Commissioner-General from Mexico, Senor Albino R. Nuncio, and Mrs. Nuncio occupying the center of the line with President David R. Francis of the Exposition.

RELICS OF THE NETHERLANDS CENTURIES OLD.—The interior of the building of Holland presents a collection of furniture, tableware and bric a brac, every article of which is at least a century old. The picture taken from one corner of the main room, shows some of these household gods of the Netherlands. In one corner is an immense wardrobe of light colored walnut, with Dutch mountings in metal. This wardrobe was made some time before 1750. It was brought to the World's Fair from Amsterdam. The ship on top of the wardrobe is a model of the kind of seagoing craft known as "Old Frieschen." In front of the wardrobe stands a hammered brass water kettle, which is of about

the same age as the wardrobe. The chairs around the table in the center of the room were taken from an old church. The table is nearly 200 years old. On the side of the room opposite the wardrobe is a cabinet filled with Delft china, 150 years old. Some of these samples of old Dutch ware bear the famous name of the Duyn Pottery. They were made as early as 1640. The chandelier, for candles, which hangs in the center of the room, is more than three centuries old. In one corner is a little Dutch spinning wheel. Through the doorway can be seen a chaise intended for children, to be drawn by a goat. The collection is arranged to represent the living room of an old Dutch mansion of the year 1750.

THE HARVEST.—Brazil maintains a School of Fine Arts, the merit of which is attested by the quality of the works displayed in the Brazilian section of the Palace of Art at the Universal Exposition. That republic offers scholarships which enable the best of her young artists to pursue their studies at the art centers of the world. As the result of the national policy the country is worthily represented. The Brazilian section includes selections of the notable work of Weingartner, Calixto, Figueiredo and others. Quite generally the Brazilian artists choose for their subjects landscape and figures which present the life and scenes of their native land. Weingartner, however, has a harvest scene

which deserves to class with the best paintings of like character in the Italian section. This painting presents a grain field with the threshing ring in the foreground. The peasant women with skirts tucked up, picturesque in head-dress, have assisted in the assembling of the sheaves. The oxen are just starting on their rounds to tread out the grain. Stacks of sheaves not yet threshed tell of a plentiful harvest. Some of the grain is being gathered from the ground. Women and children have come out into the fields to look on, if not to participate actively. The scene is a spirited one. It offers opportunity for fine coloring, of which the artist has made excellent employment but to which the camera cannot do justice.

LITTLE MACS.—That is what the young veteran fresh from service in the Philippines calls them. And how his gaze lingers on the line of dark skinned little fellows clad in khaki, standing immovable at attention in the plaza of the Philippine Reservation. The rest of the world knows them as the Macabebes. American visitors recall the first acquaintance with the name. It was just after the hostilities started by that Nebraska volunteer shooting at a Filipino running the guard line one dark night, near Manila. The whole archipelago was up in arms. By the cables came the announcement that the Macabebes were loyal to the American liberators, that they wanted to enlist and to fight on the American side. They did enlist. Day after day, week after week, and month after month, came the news of the war to put down

the insurrection. And always the Macabebes were in it, marching and marching, fighting and fighting under the stars and stripes. It ended as it could only end—in American supremacy and in peace. But a strong arm of authority must remain to deal with the spirit of ladronism descended through generations. The Macabebes could be trusted. As the white man laid down more and more of the burden and came home, the Macabebes stepped into the place of upholders of the Government. And now the Macabebes are here for the World's Fair, some of them scarred, diminutive but every inch soldierly. The Macabebes were first hired by the Quartermaster Department and utilized as scouts and guides. It was not until General Lawton was preparing his campaign of 1899 through Northern Luzon that they were formed into military companies.

THE TIMBER CUTTERS OF SAN PAULO.—The artists who exhibit in the Brazilian section of the Palace of Art are, as a rule, at their best in the pictures of life and atmosphere of their own country. Brazil, with its luxurious verdure and with its wealth of scenery and in its own widely famed industries, offers opportunities which the artists of the Republic have utilized. Calixto of San Paulo is one of the Brazilian artists who has a notable painting on exhibition. He has depicted a typical scene in the forest. The timber cutters are getting out logs of the famous hardwoods to send down to the coast for export. The immense trees

with their clinging vines are shown. Two of the timber cutters have stopped to rest. The third slowly plies the adze to clear away bark and softer growth. Two of the logs squared for the market are shown with the water vessel and cooking utensils beside them. The gun is leaning against the tree ready for quick use if some wild animal of the jungle shall dispute the presence of the timber cutters. In the distance are the palms and the tropical thickets with peaks of the mountain range far away. The artist has made it evident that the weather is hot and the work is hard. A camp kettle simmering over a smouldering fire in the foreground is a detail of the scene,

BENEATH THE BEECH.—A painting in the Belgian section of the Palace of Art bears this title. It is a faithful representation on canvas of a grand old beech tree still in full vigor. A flock of sheep, closely bunched, is feeding in the shade. The shepherdess is standing in the midst of her charges. This is one of the most realistic paintings of foliage to be seen in the Department of Art. The beauty of the coloring is lost in the work of the camera. The magnificent dimensions of the monarch of the forest, the naturalness of the feeding flock, the pastoral perfection of the scene are reproduced. But to appreciate the genius of the artist, Franz Courtens,

one must imagine the delicate green of the small leaves peculiar to the beech. The light filtering through the meshes of foliage, falling on the sheep and on the grass, is another attractive feature of the painting. The art exhibit of Belgium represents the work of the past ten years. It is interesting as showing the most recent activity. Courtens ranks with the best of modern artists of that country. The paintings shown by Belgium are not so numerous as those of several other European countries but they bear evidence of careful selection. They are thoroughly representative of Belgian artists. The Belgian section is one of the most frequented in the Palace.

SUNNY WINTER DAY.—In Sweden's section of the Palace of Art is one of the characteristic works of Anshelm L. Schultzberg. It is a typical scene of the country in the interior of Sweden where winter is long and snow continues upon the ground several months. Mr. Schultzberg is known in the artist world as "The Snow Painter." He has achieved notable success in descriptions on canvas of winter scenes. In this instance mid-winter is chosen for the time. The place is a farmhouse and surroundings, of the better class of Sweden. House and barn, as is the custom of the country, are red, which gives the artist opportunity for striking contrast with the prevailing color, the pure white of snow.

The trees are chiefly birches. To the innumerable branches and twigs the painter has given a burden of clinging snow. On the ground, along the fences, in the roadway, covering the roofs, everywhere is the white mantle. The snow is not deep in the part of Sweden chosen for the scene, but it remains with little change during the winter months. There is one effect in this picture, which is perhaps its chief charm—that is the vivid color of the sky—a bright luminous green with suggestion of the Northern Lights in the horizon. This effect the artist has brought out beyond the boughs of the birches in marvelous strength. The trees stand out in striking perspective before this sky coloring in a manner most natural.

ON THE THAMES.—International boundaries fade in art. Ferdinand Gueldry goes to Great Britain for the subject of his painting, which hangs in the section of France in the Palace of Art. He has chosen a spirited gala scene on the Thames, and has brought out strongly the life and color of it. The picture portrays the bustle and rush of boating parties to get through a lock on the upper river. Waiting for the opening of the lock, many of the ladies and some of their escorts have gone ashore and have climbed to the upper level. The long arms have swung the ponderous gates open. Launches and row boats of various sizes are in a jam for precedence. Boatmen are shoving and crowding in front, or

in the rear are waiting with marked impatience to advance as soon as there is a foot of space to be occupied. It is a good-natured, happy crowd. Upon the walls of the lock are posters which tell of the significance of the rush. Regattas furnish the motive of the throng in straw hats and summer dress. The canal men are gesticulating and ordering, having all they can do to keep the energy of the race goers from foiling their own desires to make haste. The artist from France has caught the crowding energy of the Englishman. No such scene could be found on a water course of France. It is doubtful if an English artist could have shown so much of distinctively English character. This abounds in British aggressiveness.

MARIA MAGDALA.—Now there stood by the Cross of Jesus his mother and his mother's sister Mary and Mary Magdalene. St. John alone gives these women place near the cross. Saint Matthew says the women were "beholding afar off." After the Crucifixion, when the rich man of Arimathea had begged the body and placed it in the Sepulchre, Mary Magdalene and the other Mary were watchers at the tomb. Mary Magdalene, by all accounts, was the most devoted in her attendance during the Crucifixion and following it. She discovered that the body was missing from the Sepulchre. To her appeared the angel in shining garments to tell of the

Resurrection. Now when Jesus had risen early the first day of the week, he appeared first to Mary Magdalene, out of whom he had cast seven devils. With the scenes following the Crucifixion and attending the Resurrection, no other person is so closely associated by the writers of the Gospels as Mary Magdalene. The painting by Ferdinand Humbert, Chevalier of the Legion of Honor in the French section, does no violence to the imagination or to the known occurrences, in that it places Mary Magdalene with anguish and adoration mingled on her upturned face, kneeling at the foot of the cross, her arms upstretched, her hands caressing the feet of her Savior.

ARISTOCRATIC PRIVILEGES.—From the wharf of Venice, Reynaldo Giindici, the Argentine artist has taken a scene to illustrate what he calls "Aristocratic Privileges." An old man, a fruit peddler, sitting in front of his little stock in trade, has embraced the opportunity of a dull hour to do repairing of his wardrobe. Giindici's ability to depict poverty in strong colors is illustrated in other works of his brush on exhibition in the Argentine section. The old fruit vendor is one of the artist's best studies. A high-born lady, dressed in fashion, has stopped in her walk along the wharf and, having turned about, is looking at the old man's slow

and clumsy efforts with the large needle and coarse thread. There is represented in the pose of the lady and upon the veiled face sympathetic interest in the laborious darning. It is one of the asserted privileges of the aristocratic to manifest sympathy, sometimes obtrusively, in the doings of the humble. The exercise of such privilege, Giindici portrays effectively but delicately in the painting. A lighthouse in the distance and a heavily laden boat making the landing are details which fill out the scene, adding to its naturalness. The old man bends over his work ignoring, if he has discovered, the human interest which the lady is so evidently taking in his task.

Das Deutsche Haus.—The Castle of Charlottenburg is the title bestowed by the guide book and the public upon the German Pavilion. The name which appears, however, upon the splendid facade facing the main picture of the Exposition is Das Deutsche Haus. By reason of its location this pavilion is one of the most conspicuous architectural triumphs of the World's Fair. It may be said to share in the interest which the Festival Hall and the Colonnade of States, a short distance westward, arouse. The view given is from the second terrace and shows the front presented toward the Grand Basin and the Exhibit Palaces. The dome rises to a height of 150 feet from the ground. Charlottenburg Cas-

tle was built for Frederick the First. The picture is especially interesting in that it shows the approaches from the terrace, the edge and the trimmed evergreens. At either end of the balustrade hang from poles royal banners. The surroundings of the Castle are accurate copies of the Gardens of Charlottenburg. The interior work and especially the magnificent paneling and decoration of the great audience room are hardly equalled, much less surpassed, by any interior at the World's Fair. The various rooms in the pavilion are furnished with old furniture, costly hangings and silver plate, articles which have been in the possession of the Imperial family of Germany many years, some of them for centuries.

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MARYLAND MY MARYLAND.—In the midst of the oaks dotting one of the gentle slopes of the Plateau of States, Maryland dedicated a beautiful structure to World's Fair purposes. "We turned our backs upon the ruins of our 3000 buildings, forgot that our 180 acres of magnificent structures had fallen and that in two days we had suffered a loss of millions and millions." In these words recalling the Baltimore calamity, the orator of the Maryland Commission emphasized the spirit of State pride and State virility which had prompted the erection of the beautiful building. The picture bears testimony to the substantial manner in which Maryland is represented at the Exposition. A very large recess,

with massive pillars in front, forms the spacious vestibule. Through this approach entrance is given to a baronial hall or reception room. At either end are parlors and offices which open out upon semi-circular porches from which are obtained delightful vistas of the Plateau of States. In the balustrade above the central portico is the coat of arms of the State of Maryland. A dignified colored man, who has served the best people of the Eastern shore, is as much a part of the Maryland building as any piece of furniture. The spirit of courteous hospitality of the cavaliers is all pervading. Like the other State Buildings the Maryland building affords a comfortable resting place for the weary sight-seer.

GENERAL AND MRS. CRONJE.—It may have been the operation of the sentiment that all the world loves a lover; the fact was that Cronje, the bridegroom, became at once a more popular idol at the World's Fair than Cronje, the hero of the Boers, had been. Visitors looked admiringly and at respectful distance upon the lion-hearted old man who had upheld the fortunes of the Boers so long after it was evidently only a question of time when they must yield. The picture shows the General and his bride when the romance of the camp on the World's Fair grounds had culminated in a wedding. Back of the principals are grouped some of their camp friends. The story of the quaint courtship

carried on at the weekly meetings to discuss the Scriptures had the effect to greatly stimulate public interest. As a war hero Cronje was an object of curiosity and admiration in the amphitheatre. As the hero of the romance he was viewed at closer and more sympathetic range. He faced an army of kodakers. He was called upon for his autograph until his good nature was sorely tried. As he rested his arm, aching with writer's cramp, he appealed to know if his ingenious American friends could not supply some automatic device which would sign his name for him. The picture given herewith of the old General is an excellent one. It shows well his sturdy figure and strong but not stern or repelling features.

BATTLE OF COLENZO.—Three battles are selected from the long series of the British-Boer war for spectacular representation at the World's Fair. One is a notable British defeat. Another is the Boer surrender which practically ended the contest. The third event is the very picturesque escape of General De Wet through a cordon of the British. This scene is as thrilling as was the escape of General Putnam during the war of the American Revolution. The rider and the horse represent the daring act of General De Wet's leap from a precipice thirty feet high to the drift below. The picture herewith given was taken in the midst of the battle of Colenso. It is a scene of a small part of the battle

field and illustrates the havoc wrought in a battery of the British by the telling fire from the ambush which General Botha planned and carried through at the little village of Colenso. The guns have been silenced, the horses are down, many of the men have been wounded. In the foreground the ambulance corps is at work putting the wounded into the ambulance to be hauled away from the battle field. The few British left uninjured are devoting their attention to those who have been hurt and are endeavoring to move them from the field. The Drakensburg mountains furnish a background for the battle scenes. When it is stated that the British-Boer spectacle occupies fifteen acres the magnitude of it may be appreciated.

THE LIFE OF LINCOLN TOLD IN RELICS.—At one end of a long chamber, a log cabin appearing the ninety years claimed for it. At the other end a funeral car, weather beaten and patched, with black and white drapery. In one Abraham Lincoln lived when he was a small boy, the little son of Nancy Hanks Lincoln. In the other Abraham Lincoln, the martyr president, was carried from city to city, a long roundabout way of nearly two thousand miles, to his final resting place among the oaks on the edge of Springfield. The Lincoln Museum, in relics, tells the story of the life of Lincoln almost from its beginning to its ending. The log cabin was brought from Larue county, which was formerly

Hardin, in Kentucky. The car has been slowly decaying in the Union Pacific railroad bone yard at Omaha. It was famous rolling stock in its day. When turned out of the military car shops, which the United States conducted at Alexandria during the Civil War, this coach was considered the finest in the country. It was the official car of the President, the only official car made for a President of the United States. On the sides was the coat of arms of the United States, in metal. Some pieces of furniture used in the car by Lincoln and his Cabinet when they traveled, are in the Museum. One is a sofa which could be turned into a bed. It was over seven feet in length. Lincoln was six feet and four inches.

THE LOG CABIN OF PRESIDENT LINCOLN.—When he was four years old Abraham Lincoln lived in a log cabin in what was then Hardin County, Kentucky. That cabin, duly authenticated, has been brought to the World's Fair and rebuilt under cover. The hewn logs look their age. They enclose a single room about fifteen feet square. Upon the rude mantel above the fireplace is an old fashioned clock which belonged to the Lincoln family. The space between the logs is chinked with yellow clay. Beside the Museum, which houses the cabin, towers the splendid World's Fair capitol of Illinois. From the brow of the hill, upon which the Museum stands, is spread a birdseye view of the

exhibit palaces and of the Place of Nations. In the very center of the World's Fair glories and wonders is this homely cabin which sheltered Lincoln in boyhood. It is a shrine to approach for contrast in spectacle; for realization of the nation's development; for reminder of the country's history through tribulation to triumph. With the cabin are belongings to it which are strange in this day and generation. The wheel upon which Nancy Hanks spun and the loom upon which she wove have been preserved. When the mother of Lincoln moved away from Kentucky she sold these things to Amelia Dry, her near neighbor, who kept them until she died not long ago at the age of 96, and from this family they were obtained.

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CAMP FOLLOWERS OF THE BRITISH-BOER FORCES.—A Kraal with its South African community is a part of the British-Boer camp at the World's Fair. It is inhabited by Zulus, Kaffirs, Basutos and Swasies. When the British-Boer pageant is on, these South Africans appear in their war paint or, perhaps more accurately, their war undress. They perform their parts in the programme with mimic barbarity of costume and manner. Behind the scenes, or in the hours of idleness, some of these natives of Somaliland and other regions of strange African nomenclature cast aside these savage belongings and appear in clothing bestowed upon them in their journeyings among civilized people. A

group of these camp followers from South Africa was induced to line up before the camera. They were permitted to pose themselves. To suggest that toilets be made, that clothes be buttoned, was deemed supererogation. And so it was that these sons of Africa were caught on the fly from barbarism to civilization. That they fare well at the World's Fair in the matter of rations their appearances testify. That they enjoy the life of the camp follower at the World's Fair is also in evidence upon their countenances. The presence and happy-go-lucky ways of these waifs of the war add to the realism of the camp and the battles with blank cartridges. They lend the element of comedy to the otherwise serious spectacle.

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NIPA HUTS OF THE FILIPINOS.—Of the many tons of bamboo and nipa and palm brought over from the Archipelago the Filipinos have made industrious use. They have been enabled thus to faithfully reproduce on the Philippine reservation the various kinds of architecture of the islands. The large buildings, as well as the villages in which several tribes dwell, have been constructed by native workmen of native material. In the picture is shown a group of the nipa huts, surrounded by a bamboo fence. In one corner is an uncivilized native, unclad after the custom of his people, a custom which has been the occasion of much controversy. The authorities at one time seriously contem-

plated a proposition to compel these tribes, while visiting the Fair, to wear at least one garment. Some experiments in that direction were not successful. The garment was stripped off at the first opportunity. Many testimonials to the innocence of the natives in their lack of clothing and a quite general expression that there was nothing vulgar or immodest in Igorrote nudity, led to the abandonment of the movement to require covering. The barbarians of the Philippines, who really represent a very small fraction of the population, are allowed to live at the World's Fair as nearly as possible in the conditions which prevail on the islands of the Archipelago. This concession is made to Ethnological science.

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SCENES OF THE CRUCIFIXION.—At the end of one of the narrow, curving streets of the World's Fair Jerusalem one comes upon a little court. The exact reproduction of the Portal to the church of the Holy Virgin in Old Jerusalem fronts upon the court. On the door is "The Crucifixion." The way leads to a cyclorama where are shown scenes of the Divine Tragedy. The first of these scenes is the Crucifixion itself with the Savior on the cross, the malefactors on the right and the left. Under the cross kneels Mary Mgdalene. Nearby stand Mary the Mother of Christ, and others mentioned by the Apostles as witnesses of the Crucifixion. The Roman soldiers in a group are casting lots for the

raiment. With artistic skill the next scene is made seemingly a part of the first; it shows the wall and the city with the Mount of Olives in the background. The south half of the Temple with the Holy of Holies is in view. In the foreground is a portion of Mount Calvary where the Crucifixion took place. Other parts of the great painting show the caravans, the pilgrims and traders, with their rugs and shawls and other merchandise coming to Jerusalem. The extent of territory from which the caravans have come—from Damascus and the North, from the Mediterranean, from the Caucasus, is suggested by the tents and household belongings. Another scene presents the barren rocky outskirts of Jerusalem.

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AFTER THE BATTLE OF PAARDEBERG.—The long series of exciting scenes constituting the British-Boer war spectacle concludes with the picture which may be properly titled "After the Battle of Paardeberg." The battle of Colenso has been fought. Cronje's laager, after days of stubborn defense, has been compelled to raise the white flag. The firing has ceased. The negotiations of surrender have been completed. The victors take their positions, foot and horse, in long lines from the bank of the Tugela, forming a lane leading to the front of the grand stand on the amphitheatre. Out of the valley of death come the conquered. The picture was taken as the head of the column has

approached midway over the field. Cronje is escorted and is shown the consideration due the defeated leader. Most of the Boers are afoot. The siege of the laager has been disastrous to animal life. Some of the oxen remain to draw the transports, but for the most part the column is what might be expected when fighting was no longer possible with a people so valiant and stubborn as the Boers. The great audiences numbering thousands view the thrilling scenes with many loud manifestations of sympathy and interest but the approach of the conquered column is received with stillness which marks this as the most pathetic scene of the spectacle. Even the conquerors manifest sympathy in the mimic reproduction.

BATTLE ABBEY.—The cyclorama for the reproduction of a single battle scene is not new. But Battle Abbey is war history of this country shown by the plan of cycloramas on an enormous scale. One of the largest, if not the largest single building on the Pike, is of medieval architecture with towers and bastions and parapets. In exterior appearance it abounds in provisions of defense. Entrance to it is through a vestibule bristling with cannon and smaller weapons, including relics of the several wars which the United States has waged. Within are mammoth representations of the battles of Manassas and Gettysburg. Thus the Federal and Confederate causes, each, is represented by a

victory. Between these two battle scenes is a reproduction of the most memorable of Indian battles—the Custer Massacre. A part of the great interior is given to the Halls of Battle. Here are the cycloramas of Yorktown, standing for the Revolutionary period, of New Orleans for the war of 1812, of Buena Vista of the war with Mexico, and of Manila for the late Spanish-American war. A museum of relics of these wars contains hundreds of exhibits in which visitors of all ages find many things of interest to them. Historic cannon, shells, pieces of armor plate and other relics adorn the walls. Attendants in the uniforms of the soldiers of the various wars guide spectators and explain the battle pictures.

HARBOR AT HOORN.—Full of sturdy Dutch life and sober solid Dutch color is the painting which Karel Klinkenberg of the Hague shows with this title in the Holland section of the Palace of Art. It deals with the wharf. The plodding of the draught horses, pulling a heavy load of bales and boxes, appears realistic upon the canvas. Along the uneven surface of the wharf are pools of rain water reflecting shadows. The time is the Spring. The foliage is young, thin and of pale green. Through the branches of the trees, the masts and sails of the vessels at the wharf appear plainly. Beyond the trees rises the dark gray solid tower of a church. Nearer is the light colored facade of a business

block. Truckmen are busy with their ponderous freight. They are rolling barrels ashore and loading the wagons. In the foreground, a half grown girl is carrying a market basket, walking beside a sister in the garb of her order. The picture is bright in color. It does full justice to a scene of daily toil, laid amid the prosaic surroundings of a freight wharf. The picture is one of the most popular in the section. It illustrates well the ability to make an interesting and an impressive painting of a scene which, in itself, suggests little of the sentimental or of the picturesque. The strong individuality which characterizes the works of the Dutch artists at the World's Fair is noted in this picture of the Harbor at Hoorn.

GENERAL SALUTE. BRITISH-BOER WAR.—One of the preliminary movements in the British-Boer War spectacle at the World's Fair brings forward over the veldt the long lines of troops. This is the "General Salute." The picture does not present the splendid front in full. It does afford some idea of the varied character of the British forces. Near the center of the front are the Gordon Highlanders in kilts. The New South Wales lancers appear on the right of the Highlanders, their pennants flying in the breeze. Beyond them are British cavalry. The Boers occupy the left of the line, their flag flying just at the edge of the picture. A glimpse of the village of Colenso with a watch tower for

defense is given. The rugged mountains, with the great trees of Forest Park give a background strongly suggestive of the scenes amid which the British-Boer War was carried on. There are kopjes. There is a water course through which the transports and the troops splash when the battles are on. Men and horses enter into the spirit of the representation. Cavalrymen trot across the veldt toward the apparently deserted hills. In an instant innumerable tongues of flame spout from the hiding places. Men and horses go down in heaps. Then one realizes how it was, that at Colenso, in the completeness of surprise, 5,000 Boers defeated 25,000 British, killing or wounding 1,500 and capturing ten guns.

THE VESUVIUS.—The section of Italy in the Palace of Art is strongly characterized by the modern art of that country. Most of the paintings and of the sculptures shown in the section have been produced since the World's Columbian Exposition of 1893. Few of the works were produced, however, especially for the Universal Exposition of 1904. The International Art Association in Rome is entitled to much of the credit for the high quality of the exhibit, having endeavored by earnest effort to atone for the delay in the decision of Italy to participate. Individual spirit is strongly characteristic of modern Italian art. It finds illustration in *The Vesuvius* of Edoardo Monteforte, of Naples, a

photograph of which is given herewith. The beautiful coloring is lost before the camera. The painting itself charms by its contrast between the rocks and the patches of vegetation. There are varieties of gray in the barren slopes as well as different shades of green in grass and stunted shrubs, all of which are reduced to black and white by the lense. Vesuvius in the distance is shown in a state of activity of which the photograph gives inadequate conception. The life in the painting does not receive justice in the photograph. The painting is one of the most admired in the Italian section. It reproduces the wildness and the desolation of the mountain slopes adjacent to the crater of the celebrated volcano.

MESDAG'S SUMMER MORNING.—The most notable painting by William Hendrik Mesdag in the Holland Section of the Palace of Art, bears this title. It is a calm, drowsy scene of the sea, when just sufficient air is stirring to give gentle ripples on the surface. The movement of the water is hardly enough to be called waves. It falls far short of being surf. A fleet of fishing boats is at anchor riding without motion and without strain on the cables. The sun is an hour or so high, and is gilding a pathway across the surface of the water, putting a little more glow on the swells than in the hollows between. The rays filter through thin clouds, which reduce their strength but still permit them to strike the

water and to mark the pathway of light. Upon several of the boats, notably those in the foreground, the fishermen are stirring; the mainsail has been pulled up; the craft is ready to take what breeze is moving and to get away to the fishing banks. But on other craft the sailors are still sleeping. The masts are bare. The marine coloring, the effect of the sun upon the water, as brought out upon the canvas by the artist, defies the camera. Justice can not be done to the painting in that respect by the negative. The art critics assert that a more complete idea of the art of that country is afforded by the Holland section at this Exposition than at any former Exposition, either in the United States or in Europe.

SALMON FISHING ON THE FRASER—The exhibit of Canada in the Palace of Art is not large, but the section is one of the most interesting. Art in Canada is of comparatively recent development. It wisely finds its subjects at home. Canadian artists have studied abroad; have returned to their own country and have painted the scenery and the life of Canada, selecting local material that is fresh and often striking. The exhibit of the work of Canadian artists is under the direction of the Royal Canadian Academy, which unites and fosters the art interests of that country. F. M. Bell-Smith, of Toronto, has in the section of Canada a scene on the Fraser River, chosen near Yale. It

shows the river narrowed to a gorge between the mountains and coming down over rapids. A Siwash Indian has built out from the precipice a primitive stage upon which, with precarious footing, he manipulates his long handled dip net for the salmon forcing their way up stream. A rough pathway leads up to a little plateau, where has been erected a rude frame work for drying the catch. The appearance of an Indian woman half way up the path with fish in hand, shows that the fisherman's industry and skill with the net are bringing reward. The mountains, the mist, the gorge, the rushing river, are well portrayed on the canvas. The picturesque wildness of the Canadian mountains is strongly represented.

THE ANIMAL PARADISE.—With only a frail iron fence four feet in height between the visitor and a great collection of wild beasts, this chief of animal trainers, Hagenbeck, realizes at this World's Fair his ambition. He has created an Animal Paradise. The bars and the cages have been dispensed with. On a plain, the deer and the herbivorous kind of many varieties wander at will. The aquatic fowl disport themselves in the water. Mimic mountain slopes rise from the plain and upon them, in the open, are carnivorous animals ranging along pathways and climbing over tree trunks. Seemingly there is nothing to prevent the lion from coming down

to the plain and feasting on a deer, but by invisible barriers this Animal Paradise is divided into zones which insure protection to the timid and render impossible a general mix up of the brute creation. The public is safe, but there is the illusion of entire freedom to lions, bears, elk, tigers, antelope, zebras, elephants, camels, cormorants, boar hounds, and scores of other members of the animal kingdom. A large steamship was required to transport this great collection of hundreds of species from across the water. Paradise is stocked with birds, beasts and reptiles from every clime. It presents not only the animal life but the animal habitat in panorama form.

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PLAZA SAINT ANTHONY IN MIDSUMMER.—Spring and summer of frequent showers were trying on the builders of houses, the makers of roads and the movers of exhibits. But the season exceptional in excess of moisture was the making of foliage and blossom such as no previous World's Fair has known. Not in many years has the locality of St. Louis been favored with luxuriance of vegetation equal to that of 1904. The picture taken on the Plaza Saint Anthony, near the turn of the lagoon from westward to southward, shows what the timely moisture has done for the maples, the shrubbery, the vines and the lawns. The rich and heavy green of the trees makes a happy contrast with

the old ivory of the Palace of Machinery. The shrubbery in three months has been transformed into thickets half concealing the approaches of the bridges and growing down to the water's edge. On such a day as the picture was taken this abundant vegetation not only lowered the temperature but was relief to the eyes against the garish gray of the asphalt under the bright sunlight. The season favored the midsummer visitor not only with unusual coolness but with the added beauty of this exceptional verdure. The scene herewith presented could be reproduced so far as foliage is concerned in all parts of the World's Fair grounds. The newness which is so often an affliction of Expositions has been banished.

THE RENAISSANCE OF NEVADA.—To those who have not kept pace with the revivifying movement in Nevada it is something of a surprise to come upon the bungalow bearing the name of that state. The building is not a large one but it is spacious when the population of Nevada is taken into account. It is located beside Rhode Island on Colonial Avenue. From the wide approaches which surround three sides there open beautiful vistas through the forest trees. Pennsylvania's imposing structure is just across the avenue. Nevada comes to the World's Fair with evidences of new life. The state building is but one of them. In the Mines and Metallurgy department Nevada makes a

display of gold, silver, copper, lead and precious stones which bear out the information given that Nevada's mineral resources and development are not exhausted but are once more adding to the wealth of the country. Quite appropriately the House of Nevada overlooks The Gulch in which are the mines and derricks and smelters. But that in which Nevada takes special pride is the daily appearance in The Gulch of the twenty-mule team with the great wagon and the tank tender used to bring the borax from the desert-deposit out to civilization. This team of ten spans is handled under perfect control with a single rein in the hands of a gentleman introduced to the World's Fair by Nevada as "Borax Bill."

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JEFFERSON WAY TO THE EASTWARD.—The angling course of Jefferson Way, the principal artery of the World's Fair, east and west, after it leaves the Plaza of Saint Anthony, is here illustrated. Davy Crocket Bridge is in the foreground. Beyond the bridge the lagoon makes an obtuse angle and Jefferson Way follows it. The retreating middle entrance of the Palace of Electricity, with electricity symbolized on the summit of the pyramidal tower, is at one end of the bridge. The swinging colonnade of Varied Industries is at the other. These novel and much admired features of the Exposition architecture are in full view from the boats which ply the lagoons. One with difficulty realizes

that the corner of the Palace of Liberal Arts, which rises in the center and seems to close the Way, is a good half mile distant. The Plaza of Saint Louis, the Palace of Manufactures and the Plaza of Orleans, as well as the nearer palaces, are between the point of view and the apparent closure. There is another angle and Jefferson Way instead of stopping at the Palace of Liberal Arts bends to the right of it and continues on, always 300 feet wide, along the Sunken Gardens to the United States Government buildings. The picture is especially interesting in that it presents at varying angles portions of no fewer than five of the great exhibit palaces. It shows by contrast the varying architecture of these palaces, no two alike.

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BEHIND THE SCENES.—Enchantment suffers a shock when curiosity to see the wheels go round is gratified. Under one of the great cascades is located what is believed to be the largest pumping outfit devised to make an artificial waterfall. The power is sufficient to raise 90,000 gallons a minute to a height of 150 feet. It is the exercise of the combined strength of 2,000 horses. The water is drawn from the Grand Basin and from more than a mile of lagoons which hold 25,000,000 gallons. This water was filtered before it was first used. The pumping capacity is sufficient to draw out the entire contents of basin and lagoons in four and one half hours. The agitation in falls and jets insures

perfect freshness. The water is pumped from the lagoons to the tops of the cascades and used over and over. The entire volume in the lagoons is circulated every five hours. Where this water passes over the lowest fall it is a sheet 168 feet wide and flows at a depth of four and one half inches. The picture gives an excellent view of the principal body of water on the World's Fair Grounds and also of the movement to which it is subjected. Not only do the pumps of the Cascades cause frequent change but the geysers spouting from the Grand Basin are forces counter to stagnation. The waterways are navigated by electric launches, gondolas and other craft. Transportation of this kind is popular.

THE MAIN PICTURE FROM ABOVE.—Eastward from the top of the Observation Wheel, 250 feet above the ground, is presented a view of the Main Picture of the Exposition. It is interesting, but fails to show the wide plazas and avenues which separate the buildings. It makes the impression, which is not true, that the exhibit palaces are somewhat crowded together. On the contrary, there is no passage between the palaces which is less than 300 feet wide, while the Plaza of St. Louis has a width of 600 feet. The picture is especially valuable as illustrating the fan shaped arrangement of the buildings and the radiating lines from Festival Hall as the center. In the foreground is the garden of

Japan, occupied by the official buildings of that country. A section of Jerusalem reproduced is beyond. Machinery Hall is the nearest of the large buildings. Near the center of the picture are presented the classic fronts of the Palace of Education. The Palace of Mines and Metallurgy, with overhanging roof, is beyond. The Grand Basin is shown in front of Education. This view from above dwarfs elevations. It is necessary to remember that these eaves lines of the exhibit palaces are uniformly 65 feet; that the Colonnade of States is even higher and that it is 200 feet from the floor to the Victory that crowns Festival Hall. From the Observation Wheel to the eastern limits of the grounds is a mile and a half.

SIGNING THE TREATY.—The most interesting feature of the majestic Louisiana Monument, not excepting even the figure of Peace perched aloft, is the "Signing of the Louisiana Purchase Treaty." It was modeled by Karl Bitter, Chief of Sculpture of the Exposition. It occupies the conspicuous place in the Monument, on the south side toward Jefferson Way. Gathered at the table in the Palace at Paris, Monroe, Marbois and Livingston are putting their signatures to the historic document. Before them are the Grand Basin, the Exhibit Palaces, the Cascades, Festival Hall and the Colonnade of States of the World's Fair of the Centennial cele-

bration of this act. Livingston is seated. Marbois is signing. Monroe stands behind a chair. The prophetic words uttered by Livingston as the ink dried upon the page are graven in the monument—"We have lived long but this is the noblest work of our lives. The instruments which we have just signed will cause no tears to be shed. They preface ages of happiness for innumerable generations of human creatures. The Mississippi and Missouri will see them succeed one another and multiply, truly worthy of the regard and care of Providence, in the bosom of equality, under just laws, freed from the errors of superstition and the sources of bad government."

THE OLD CABILDO REPRODUCED.—A faithful copy of the Cabildo as it was when it did duty in the capacity of Government House for the Province of Louisiana one hundred and one years ago is the structure which represents the Pelican state as World's Fair headquarters and house of comfort. The original of this construction, of Eighteenth century architecture, still in use in New Orleans, one of the oldest buildings in the Mississippi Valley, is a Mecca for all sons and daughters of the Purchase. It is the reproduction of the stage setting for the scene of 1803 which furnished the vitalizing motive for the Universal Exposition of 1904. The world has moved since the Columbian Exposition

at Chicago in 1893. The United States has moved faster. But to the sentiment prompting celebration of a great centennial rather than to the time-keeping of physical and industrial progress within the past decade is to be credited this World's Fair. Under the trees and within the portales shown in the picture Louisianians gather to rest and to read and to to meet in social intercourse. Above the lower floor which is given up to the reading and reception rooms and to the general Exposition purposes, is the hall where assembled the representatives of France and the United States to carry out the provisions of the treaty and to transfer the sovereignty of a province which doubled the area of the United States.

THE TWENTY MULE TEAM FROM DEATH VALLEY.—Daily, with a jingle of bells, the strangest caravan within the walls of the World's Fair sets out from the Gulch for a tour of the Plateau of States. On special occasions the team is driven in processions and inspires the climax of popular interest. "Borax Bill" is the artist who sits in the saddle on the "high wheel horse" and with a "je line" reaches the leaders and controls not only the forward movement and the stops but the turns as well. Mules and wagons, for there are three vehicles in the caravan, constitute the outfit used to draw great quantities of borax out of Death Valley over the sands of the desert and down the rocky canons of Funeral and Panamint Mountains. The wagons were built for this special service. The two wagons can

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In addition to the food that is required for the trip, two car loads or forty-eight tons of borax. A water wagon is the third vehicle carrying a steel tank which contains 1200 gallons. When "Borax Bill" swings into the saddle and begins his trip he has several peculiar calls which are recognized by the mules. The power is applied to a long chain. When it is necessary to make a sharp curve or angle this chain swings against the mules on one side. Several of the teams leap over the chain and pull by a sideways movement in such manner as to keep the power applied and to maintain the course. At the end of a day's journey the mules are unhooked from the single-trees and the gear is left stretched out full length. The picture is taken on Commonwealth Avenue in front of the Arkansas Building with "Borax Bill" in the saddle.

THE MODEL STREET.—With 1200 feet of roadway illustrating in sections various kinds of the most approved paving, with parking and with trees, with sidewalks of the construction which has given most satisfaction, the Model Street offers a practical exhibit in municipal ideals. It is a new and notable feature of a Universal Exposition. New York, Kansas City, San Francisco, Minneapolis and St. Paul have model buildings on the street. Other cities have exhibits of physical phases of civic improvement. There is a model Town Hall. There is a Guild Hall. A City Park in miniature has its place, together with a Model Playground for children. The Model Hospital with its ambulances

and other provisions for emergency relief of a population ranging from 100,000 to 200,000 is at one end of the street. A Model Drug Store, Model Restaurants, a Bungalow, are among the structures included in this section of the World's Fair. Statuary, fountains, water and sewer service, lamp posts, public clocks and illuminated bulletins—these and other things which belong to the Model City, as the apostles of Civic Improvement forecast it, are on the Model Street. In the buildings are maps and models of noted municipal works and institutions. New York shows the subway model, plans of bridges and tunnels, Kansas City is represented by a beautiful Casino, San Francisco reproduces part of a Ferry Station.

CRONJE'S SURRENDER AT PAARDEBERG.—The British-Boer war had its culmination in the battle of Paardeberg where General Cronje surrendered. After this it was recognized that the Boer cause was doomed. The picture here presented represents almost the final scene at Paardeberg. Gradually the British have closed in on Cronje's army and at the moment the camera did its work, the British fire was being concentrated on the laager at short range. Cronje's presence and participation in this mimic reproduction of the scene of his surrender constitute a memorable daily event at the World's Fair. The battle of Paardeberg lasted eleven days. The picture represents the heavy fusilade

just before the white flag went up. Through the smoke it is possible to see the havoc wrought. The firing from the Boer side has practically ceased. The ground is strewn with wreckage. Men and horses by the score are apparently dead or wounded. Cronje is, of course, the central figure in these thrilling war scenes. But with him are Commandant Moll, with a great scar marring his face; Commandant Van Dan, to whom the British surrendered at Nicklson's Nek; Commandant Mare, who was wounded ten times, and General Viljoen, second in command to Cronje toward the close of the war. As these leading participants in the actual fighting are introduced they are received with enthusiastic cheers.

THE LARGEST TIMEPIECE IN THE WORLD —The eighth wonder of the World's Fair is the Floral Clock. Upon the northern slope of Agricultural Hill, it is a landmark by which visitors half a mile away easily read the passing hours. The dial is 112 feet in diameter. The hands each weigh 2,500 pounds. The minute hand is 74 feet long. It moves around at the rate of 500 miles a year. In the making of it the landscape clockmaker set 13,000 plants, to show by contrast of colors, in numerals fifteen feet long, the hours and minutes. Gigantic as it is, the floral clock is moved by mechanism as complete and as reliable as the standard clock. The monster hands are moved by compressed

air instead of by spring or weights. A steel shaft connects the underground clock works with a pavilion near the upper edge but just outside of the rim of the dial. In the pavilion is a fine astronomical clock, properly protected from dust, but exposed to view by plate glass front. As the second hand of the regulating clock moves it releases compressed air once a minute and the air moves the hands on the Floral Clock. In a belfry a few feet from the pavilion is a bell of 5,000 pounds upon which are struck sonorously the hours and half hours of the great clock. An immense hour glass with one hundred pounds of sand to run through it is near the Floral Clock. As the hour strikes, the hour glass reverses.

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GUATEMALA'S NATIONAL PAVILION.—Among the smaller, but also to be classed among the most attractive of the structures in the Place of Nations is the building erected by the Republic of Guatemala. While the interior is of but one-story, there is a large covered balcony with awning above the entrance, which adds much to the general appearance and which is suggestive of Latin-American architecture. The Pavilion of Guatemala is in the group with Austria and Sweden north of Administration Avenue. Its next door neighbor is the reproduction of part of the National Palace of the Argentine Republic. The interior is so divided and occupied as to represent the dignity of the Gov-

ernment of Guatemala and to serve purposes of utility. The building is nearly a square. There are two principal interior sections. On the west side is an attractively furnished cafe established to better acquaint the World's Fair visitors with the merits of the coffee of Guatemala. Here the berry is treated and the beverage produced and served after methods which the Guatemalan commission feel do justice to one of the chief products of the country. The other section of the building contains displays intelligently arranged, of forestry, India rubber, wheat and medicinal plants. The woods include 217 varieties. A bust of Manuel Estrada Cabrera, President of Guatemala, occupies a central position.

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DECORATIONS OF THE ART PALACE.—Not only is the Palace of Art a permanent structure of steel and stone, but its decorative features are as enduring. Marble and bronze figures embellish the massive facade facing north and partially hidden from the main picture by the lofty Colonnade of States. The great entrance is flanked by colossal seated figures in marble, one representing Painting, the other Sculpture. A little farther, to left and right, are niches in which are Truth and Nature. These figures are of gilded bronze. Truth is a conception of which one carries away strong impression. A young woman, alert in pose, with a frank, fearless, engaging countenance is seated upon a

sphere. A shell opens behind the sphere, the edges of which Truth is pushing backward. The shell, with its polished interior and rough exterior, makes an unusual and effective background. Under her feet Truth is crushing two serpents, the heads of which are reared as high as the ankles. Above the main portico are figures which symbolize six great periods of art. They stand for the Egyptian, the Classic, the Gothic, the Oriental, the Renaissance, the Modern Art. Crowning the main entrance is the figure "Inspiration." Two bronze griffins are used as ornamentations at the ends of the main pediment. In the frieze are stone medallion portraits of architects, painters and sculptors.

THE LAND OF CACTI.—All of the beauty spots at the World's Fair are not in the main picture of the Exposition. The wandering visitor on the Plateau of States or in the Place of Nations makes interesting discoveries of the unexpected in landscape adornment. The nations and the states have vied with each other in characteristic improvement of the ground space allotted to them. Each has endeavored to do something distinctive and suggestive of its flora. The picture shows what a few months ago was the spot of bare ground assigned to the Republic of Mexico. Under the hands of skillful gardeners the space surrounding the building of Mexico has been made picturesque with plants indigen-

ous to that country. The century as we know it, or the maguay as it is called universally in Mexico, where it produces the great national drink, pulque, is given place. Palms in varieties are shown, but the plant which is most conspicuous is the cactus. Cacti, long and short, round and slender, of every conceivable form and in great variety of color, occupy the garden spot of Mexico in beds, in mounds and in rows. There are scores of varieties, from the most ordinary prickly pear to the imposing organ. Such a cactus garden was never before seen in this country, if indeed in Mexico itself, for these varieties are gathered from the various states of the Republic between the Rio Grande and the Isthmus.

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THE PLACE OF NATIONS FROM ABOVE.—Looking down from the top of the Observation Wheel one obtains the view of the Place of Nations, well shown in the picture. The elevation is 250 feet. Some of the structures appear quite small. To realize their true proportions it is necessary to note the comparison with people and vehicles. The center of the foreground is occupied by the six acres of the gardens of Versailles reproduced. This is one of the beauty spots of the World's Fair. France reproduced the Grand Trianon, but the Palace itself hardly attracts the attention and arouses the admiration that the richly embellished gardens do. Beyond the reservation of France is clustered

a group of foreign buildings. Mexico, with its cactus beds of great variety surrounding, Siam and Nicaragua, are in a row. The solid looking Orangery of Great Britain, with old-fashioned Kensington Garden, is beyond. Brazil's graceful round dome and Belgium's massive square dome are close together. Cuba has a beautiful and typical building rather under the shadow of Belgium. The exquisite Palace of China is not given the space it merits. In the background are Italy, Austria and Sweden, and more remote is the cluster of dark granite buildings which house the Congresses, the Department of Anthropology, the officers of the Exposition, the National Commission and the Board of Lady Managers.

JEFFERSON WAY FROM ABOVE.—From the eaves line on the south facade of the Palace of Liberal Arts is obtained one of the most pleasing views. Visitors occasionally suggest that the Exposition is too large. The photographer finds it difficult to choose in the multiplicity of points of view. In his desire to make the camera include as much as possible of the glory and beauty he seeks elevations. In this instance he has found an advantageous location, unsurpassed in the whole Exposition, upon which to plant his tripod. Jefferson Way through the heart of the main picture is revealed in perspective. In the foreground is North Lagoon spanned at short intervals by the bridges and lined by

terraces and rows of maples. On one side are the elaborate sculptural decorations of the Palace of Liberal Arts; on the other, a corner of the plain but classic facade of the Palace of Education. In the center of the picture is the Louisiana Monument, and beyond is the entire south facade of Varied Industries. The Palace of Electricity is opposite, while a corner of the Palace of Transportation closes the view at the turn made by Jefferson Way along Machinery Gardens. A more fascinating picture of varied architecture, of beautiful terraces, of waterways, the camera has not found at this or any other Universal Exposition. The picture is a midsummer scene showing the landscape as well as the architectural beauties.

THE HEAD OF GRAND BASIN.—The creators of the World's Fair built well when they planned their artificial waterscape. No visitor after a long, silent view from the foot of the Louisiana Monument over the Grand Basin to the Geysers and the Cascades finds the "main picture" of this universal Exposition wanting in water effects. The Basin dwarfs the Court of Honor of the World's Columbian Exposition. It lies in a setting of terraces. It mirrors rows of tall trees, the stately facades of exhibit palaces. Its water line is relieved with monumental decoration and statuary. This picture is taken from the corner of the Palace of Electricity. It presents a diagonal view across the head of Grand

Basin showing Joliet Bridge and the entrance to North Lagoon in the distance. The North and West fronts of the Palace of Manufactures form the background. The distance of this Palace from the point of view illustrates the width of the great Plaza of Saint Louis where regiments manoeuvre in the presence of thousands of spectators without being cramped for room. The steps leading down from the Plaza to the head of the Basin afford the principal landing place for the mile and one-half voyage of the lagoons, an experience among the most pleasing of many at the World's Fair. The Louisiana Monument towers just across Louisiana Way. Heavy foliage of an exceptionally favorable season adds to the scene.

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DANIEL BOONE BRIDGE AND EASTWARD.—The eastern quarter of Jefferson Way is a straight course from Daniel Boone Bridge as shown in the picture. The last angle is made at the bridge. Thence the view is unobstructed the entire length of Sunken Gardens to the broad steps which lead up to the main entrance of the Government Building, the West Facade of which is seen above the balustrade of the bridge but not enough of it to give adequate conception of its proportions and beauty. The building stands upon Government Hill, an elevation considerably above the plain upon which the Exhibit Palaces are. On the south side of the lagoon is the Colonnade of the Palace of Education,

one of the architectural successes of the World's Fair. Across the water are glimpses of the ornate arches of the Palace of Manufactures. Only fragments of the Palaces of Liberal Arts and Mines and Metallurgy appear in view beyond. More of the grandeur and of the beauty by contrast in the architecture of the Exposition is to be seen on the journey along Jefferson Way from Machinery Gardens to Sunken Gardens than in any other like distance within the walls. The section shown by the picture is about one fourth of the distance between Government Building and the Grand Trianon of France, which structures form the terminal closures of this most magnificent of the World's Fair thoroughfares—Jefferson Way.

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THE NEGRITO VILLAGE.—To see the smallest people in the world and to observe the lowest order of human intellect World's Fair visitors in great numbers go to the Negrito Village of the Philippine Reservation. There are 23,000 Negritos in the Archipelago. In the community at the World's Fair are forty-one of various ages. Negritos, little Negroes, are the original inhabitants of the Philippine Islands. They are diminishing in number. Their houses and their housekeeping appliances are of crudest character. On the islands these people have no homes but wander from place to place, nomad-like, sleeping where night overtakes them. Their subsistence is obtained from roots and herbs and

from game which they get with their bows and arrows. As archers their skill is wonderful. The little Negrito boys of the village at the World's Fair hit pennies at twenty five yards with ease. Another thing in which the Negritos excel is climbing. They go through a performance which they call honey-hunting. Two pieces of bamboo are rubbed together until fire is produced sufficient to light a torch. Taking the burning wood a Negrito climbs a tree and pretends to smoke out imaginary nests of bees. In the tournament of athletic exercises participated in by all races the Negritos carried off the first prize for climbing. The women pierce their arms with bamboo needles until the white scars look like fringes of lace.

FISH AND GAME BUILDING OF THE PHILIPPINES.—Quite properly the Fish and Game Building, containing exhibits of the Philippines, is constructed on the shore of and extending over the shallow water of Arrow Head Lake. The building is supported by posts of the Palma Brava, a tree well known in the Philippines. The trunks of the tree were brought over for building purposes, and to constitute in themselves a forestry exhibit. The building is thatched with the nipa universally used for that purpose by the various tribes of the Philippines. In the water and adjacent to the building are the fish traps of slit bamboo, driven into the mud, to illustrate the native methods of fishing.

The building contains a great variety of the strange birds of the Philippine forests. Striking characteristics of these birds are the bright plumage and the large beaks. The entrance to the building from the land side is something of a shock to the American visitor. One of the wild water buffalo, called in the Filipino language, the Timarao, that sleeps during the day time in the bogs and swamps, appears about to spring forward. Near by a python, thirty feet long, is coiled ready for action. Among the animals very naturally mounted are deer of the diminutive breeds, wild hogs and monkeys. In the Department of Fish are hundreds of specimens. Shells of giant mollusks from that part of the Pacific are five feet wide.

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CORONADO BRIDGE AND MACHINERY GARDENS.—An eddying point of the tide of humanity at the World's Fair is the crossing of the Plaza of Orleans by Jefferson Way, shown in this picture. The camera caught the scene at a time when there was little doing. Ordinarily it would have shown several hundred people on the broad asphalt promenade. The east and north fronts of the great Palace of Machinery form the background. In front of the Palace is the largest bandstand on the grounds, built at a cost of about \$8,000 and of sufficient size to accommodate three bands. Here at intervals several bands are massed and led in turn by the respective band masters. From Coronado

Bridge extend four beautiful vistas. One to the westward embracing the band stand, extends half a mile. It is a succession of flower beds and lawns with statuary, between the Palaces of Transportation and of Machinery. It is known as Machinery Gardens. To the northward stretches the Plaza with its embellishments of lawn and flowers and its closure of green trees and thickets, above which rises the confused and almost fantastic sky line of the Pike. Southward beyond the lagoon is the long flight of steps and wide sweeping lawns to the West Pavilion. Eastward is Jefferson Way, the promenade of the picture, dividing room with lagoon and lawn, much of it shaded by the double row of well grown trees.

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THE PYGMIES ON DRESS PARADE.—The crowning achievement of the Department of Ethnology was the expedition to the heart of the Dark Continent which brought to the World's Fair the Batwa Pygmies. Herodotus told of the little people of Central Africa who were swift of foot and who shot poisoned arrows with such deadly precision that they were feared greatly by the Egyptian soldiers. Modern explorers before and after DuChaillu told of the Pygmies tales which obtained not universal credence. For the first time a group of these people has been induced to leave Congo land and to come out to civilization. Naturally the Pygmies from Africa divide the honors of popular

curiosity with the primitive people from the Philippines, the Igorot and the Negritos. The eight individuals in the picture represent the Batwas and three other distinct tribes. Two with the curious headdresses are pure Batwas. The very black man who has assumed an American hat is Prince Latuna, heir to King Ndombe, the head of Batubats and principal chief in the Belgian Congo country. The Baluba, Batatele and Badinga tribes are represented with the Batwas. They are somewhat larger than the Batwas and are otherwise distinguished by their color, which approaches red more nearly than does the North American Indian copper skin. Four languages or dialects are spoken by the members of this community.

ANTAERO, THE IGOROT, AT HOME.—When the Igorot visited Washington and were presented at the White House they wore white duck. A sprightly little fellow named Antaero acted as interpreter. He quoted Antonio the Chief as saying many wise things, among them this declaration of loyalty: "Mr. Roosevelt, I will return to the Philippines and whip all of your enemies." Antaero came back to the reservation of the Igorot at the World's Fair carrying his white duck clothes in a suit case, wearing a necklace and that cute expression of countenance which has won him great popularity with visitors. In the picture Antaero is sitting in front of his thatched cottage and under his own oak

tree. He is facing the camera with equanimity. Two of his fellow Igorot are sitting on his right. The white duck clothes and the suit cases are prized as souvenirs of the visit to "the big man," as President Roosevelt is respectfully designated by the Igorot. The owners of cameras are informed by placards that they take snapshots in the Filipino village at their own risk. Antaero has acquired fearlessness of the kodak with his knowledge of the English language. He poses boldly. Some of his countrymen still cling to their prejudice against being photographed. Antaero's proudest accomplishment is the singing of "My Country 'Tis of Thee." He sings slowly and distinctly. When complimented he replies, "Sank Yoh."

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CEREMONIAL DANCE OF THE IGOROT.—As soon as one band of the Igorot community finishes the dance another band takes the ground. The first band squats upon the ground and closely observes the movements of its successors. The Igorot dancers, with the exception of the women, appear as shown in the picture, the only clothing being a breech-clout. This is a piece of cloth about four inches wide. It is tied around the waist so that the ends hang down in front to the knees, or a little lower. Each of the dancers carries a metal instrument of brass, shaped like a pan, upon which he thumps. Occasionally the dancers break into a chant. The most ambitious and advanced of the

Igorot community are not above fascinations of the dance, nor can they resist the life long habit to appear without clothing. Antaero is far in advance of his people in his efforts to go the white man's road. He not only speaks good English, but sings English songs. When the President of the United States asked him how it was that he spoke such good English he said it was because he went to the Filipino school at the World's Fair every day. His ambition is to teach school when he becomes a man, but when asked if he would wear American clothes, he replied, "I like string breech." This is the name the Igorot apply to the clout. The school to which Antaero referred is a most interesting educational exhibit.

AFTERNOON ON THE PIKE.—As the shadows lengthen from the West the attendants in the exhibit palaces begin to lay the covers and to draw the curtains. Then through the doorways, out upon the walks and among the flower beds flow rivulets of humanity. There is much meandering amid the glories of the landscape. There are eddies about the music pavilions. There are diverting points which divide and send away side currents to the Philippines, to the Boer War, to the Festival Hall, to the Observation Wheel. But the main flow is toward two wide entrances which lead into the Pike. This picture is taken from a point on the Pike about midway between the West and the East

entrances. It shows the east half of the Pike beginning to fill with humanity. The time is late in the afternoon. The flow will continue until the early lights bring high tide in the reservoir. In the picture the great Siberian railway station is on one side; the baby incubator nursery, with classic facade, on the other. Beyond are the Palais du Costume, Paris, Hereafter and Asia, with smaller amusements sandwiched with them. On the opposite side are Creation, Old Saint Louis, the Japanese Village, the Congress of Indians, Ancient Rome and Under and Over the Sea. The picture shows the crowd distributing itself in front of the various attractions. From this hour until midnight the Pike monopolizes the attention.

NANCY COLUMBIA AND HER SUBJECTS.—Very popular with World's Fair visitors are the Esquimaux. Their wide smiles are infectious. The queen of the colony, by unanimous consent, is Nancy Columbia, aged eleven. Those who did the World's Columbian Exposition will readily recall the Esquimaux Village in the corner of the grounds near the collection of State Buildings. While the Esquimaux men cracked their long whips to snap nickels from the center of a big ring scratched on the ground and while the dogs snarled and panted in the unusual climate, Columbia came into the world at a World's Fair. She was christened Columbia by Mrs. Potter Palmer, the President of

the Woman's Commission, and became a star attraction with the public. She was commonly called "Little Columbia." After she was taken back to the Northern home of her people she was given the additional name, so that she is now known as Nancy Columbia. The little girl has grown to her present short stature in the atmosphere of professional amusement life. This is her fourth Exposition. Nancy Columbia is quite accomplished for an Esquimaux maiden. She learned to read and write English in a school at Coney Island. Her mother, who had been interpreter for Lieutenant Peary on his Polar expeditions, had taught her to speak English. The Queen of the Esquimaux has not only traveled but is educated.

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THE BONTOC HEAD-HUNTERS.—The Igorot nation is divided into several tribes, the most warlike of which are the head-hunting Bontocs. Four of these Bontocs with their shields and spears are shown in the attitude of attack. The Bontocs come from the extreme northern district of Luzon, a region of rugged mountains. Much has been printed about the eating of dogs, as characteristic of the Igorot people. Those who have studied the Filipino ethnologically say that the killing and eating of dogs by these warriors of the Bontoc tribe is in accordance with certain theories of courage and is attended by ceremonial rites which are supposed to nerve the Igorot men for fighting and

especially for head hunting. The women of the tribe are not permitted to partake. When the Bontoc has brought in a human head he becomes the hero of a month and is entitled to have the record made by tattooing on his breast. The Bontoc section of the Igorot village is indicated by the placing of skulls of cattle in rows upon a shelf or scaffold. Antonio, the Chief of the Bontocs, who visited Washington and paid his respects to President Roosevelt, has five tattoo marks upon his breast indicating that measure of success in the head hunting business. For the entertainment of their visitors the Bontocs go through a realistic pantomime in the use of the shield and spear, advancing, retreating, poising and thrusting.

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THE MORO VILLAGE ON LAGUNA BAY.—There is nothing on the Philippine Reservation stranger to American eyes, that is to say, to eyes of Americans who live upon the mainland of the United States, than the village of the Moros on Arrow Head Lake, or as the Filipinos call it, Laguna de Bay. The picture gives a very good representation of this village. It shows buildings of the Moros upon the water and upon the shore. In the foreground is one of the peculiar boats with outriggers which enable these frail craft to outride a storm on the high seas. The boat, it will be observed, is decorated with American flags in preparation for a water carnival, but above the smaller flags floats a larger one

peculiar to the Moro tribe. These Moros from the southern islands of the Archipelago are Mohammedans, with the traditional hatred of the "Christian Dog." They were, under Spanish rule, the water pirates. Riding upon the water are several of the great cascoes or freight boats. One of these is shown with the covering used to protect the cargo. The houses of the Moros are of material brought by the hundreds of tons from the Philippines. Construction was by the Moros themselves, so that the village presents not only the life, but the architecture true to the Archipelago. On one side of the picture appears the "prao" with a large lateen sail. The prao is the swift boat used in the trips from island to island.

THE STATUE OF LOUISIANA.—As representing the first state admitted to the Union from the Louisiana Purchase, the Statue of Louisiana occupies the first hemicycle in the Colonnade of States adjoining Festival Hall on the West. The date in the panel above, 1812, tells the year of admission to the Union. The shrine of the Goddess representing Louisiana thus stands in the place of honor in the Colonnade. Upon an ornamental block pedestal is seated the heroic figure of a woman holding in one arm a blooming spray of the Southern Agave. The figure typifies physical strength, but at the same time abounds in grace and dignity. The features of the

countenance are expressive. The right hand is extended in a gesture of appeal. Into the sensitive mouth of this beautiful statue have been put the words "We also are with you, we of the South, who have retained the name that is being honored in this great Exposition." The flowing drapery gives to the figure a chaste and pleasing appearance. Visitors stop before this piece of sculpture and gaze admiringly; popular sentiment concedes it to be one of the best of the fourteen figures standing in the Colonnade for the states and territories into which the province of Louisiana has been divided. The picture presents a splendid view of the Goddess of Louisiana.

THE STATUE OF MINNESOTA.—Following the order of admission to statehood Minnesota occupies the third hemicycle in the west Colonnade. The State is represented by a splendid figure sitting upon a throne of logs chosen as illustrative of the great lumber interests about the head waters of the Mississippi. The body of the goddess is turned to one side as she holds and plies the logging spear or pike used to form and govern the movements of rafts. The crown of the goddess is a wreath of wheat. A sheaf of wheat is on the ground behind the throne. Beside it is a discarded cradle, the place of which has been taken by the reaper and self-binder.

The two great industries of Minnesota are thus represented in emblematic forms, while the strength of them is typified in the magnificent physical development of the goddess. An emblem, additional to those mentioned, is significant of Minnesota's physical relationship to the rest of the Louisiana Purchase. It is a jar of classic design lying upon its side. From the mouth of the jar is pouring an exhaustless supply of water. This emblem tells of the lakes of Minnesota and of the sources of the Mississippi River. The features of the goddess are of most pleasing character. While the figure speaks of strength, the face expresses refinement and amiability.

DATTO FECUNDI AND STAFF OF SAMAL MOROS.—Two tribes of the Moros, or Moors of the Archipelago, are represented by communities at the World's Fair. They are the Samal and the Lanao Moros who, at home in the Philippine Islands, have been for generations deadly enemies. For a time an armed guard was, as a matter of precaution, stationed between the villages of these two tribes at the World's Fair. When the visit was made to Washington representatives of both tribes were taken. In the presence of President Roosevelt they declared peace. The picture shows the village of the Samal Moros with Datto Fecundi and his staff. Datto Fecundi is nearest in the line. He had the

honor of the trip to Washington and came back with great admiration for the President of the United States. Datto Fecundi is the brother of Rajah Munda Mand, who rules the province of the Samal Moros. He does not speak English but has a cordial greeting for visitors and when they depart he touches his turban. The Moros cling to the turban as a head-dress, even insisting upon it when they enlist in the Constabulary and adopt in all other respects the uniform of soldiers. They like bright colored clothing. The men wear tight fitting garments of silk in hues as brilliant as plumage of the birds in the Philippines. They are fond of the water and are born navigators. Little Samal Moros dive for nickels.

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CHINA'S FRONT ON THE PIKE.—China occupies frontage on the Pike with a pavilion devoted to a typical restaurant of that country. The lower floor is enclosed. The upper floor is open as shown in the picture. Provision is made for the serving of several hundreds of patrons at one time. The front bristles with signs announcing the Chinese bill of fare, the chief item of which is, as might be expected, chop suey. The visitor can take his choice of chop suey made from chicken, or chop suey made from something else, the price varying considerably. Genuine chop suey from chicken is furnished for a dollar. The chefs are Chinese in blue blouses and queues. The waiters are Chinese. The cashiers

are Chinese. "Shanghai Restaurant" is the name given to the establishment. All of the usual delicacies dear to the palate of the Celestial such as birds-nest soup and bamboo sprouts are served with Chinese brandy which tastes like liquid fire, or Chinese tea, which is milder. To be entirely correct the patron should eat with chop sticks but this rule is waived and American knives and forks are furnished for those who desire them. Chinese sweetmeats are popular features of the menus with Americans. Preserved ginger from Canton and various forms of candied fruits are furnished at moderate prices. Those visitors who do not feel equal to birds-nest soup and chop suey satisfy their curiosity with sweetmeats.

THE BIG GAME OF COLORADO.—By virtue of a most attractive exhibit in the Palace of Fish, Game and Forestry Colorado may claim preeminence among states as the habitat of big game. The variety is surprising to many American visitors who feel well acquainted with their country. A typical mountain cabin and a miniature mountain serve for the installation of many very fine specimens of the wild animals of Colorado. With the big game are the birds of the Mountain State. In connection with these exhibits is shown an array of the woods from the parks and forests of the Rockies. That Colorado is much more than timber and game preserves the State's exhibits in other places prove. Irriga-

tion of the valleys has resulted in prolific yields of agricultural products. Vegetables, fruits and even grains thus grown are exhibited. In the Palace of Agriculture the story is told with object lessons of one farm that cleared \$10,000 last year on 70 acres of potatoes. Another of these Colorado farms ships to St. Louis the product of 3000 acres of peas. In the Palace of Mines and Metallurgy is the famous Molly Gibson nugget, a mass of 90% pure silver which if minted would yield 6630 silver dollars. One solid block of Colorado coal $3\frac{1}{2}$ by $9\frac{1}{2}$ feet is shown as a sample of the mines. Alfalfa honey is becoming a Colorado product almost as famous as the Rocky Ford cantaloupe. Colorado has 18 beet sugar factories.

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IOWA'S CORN TROPHIES.—A central location in the Palace of Agriculture is occupied by the grain pavilion of Iowa, the primary purpose being to show the world the kinds of grain produced on Iowa's soil and beyond that to inform visiting farmers of proper methods of cultivation. One of the exhibits in this pavilion is an average corn stalk with its roots permitted to extend over a radius of fully two feet. This is to teach the farmer the growth of corn roots when allowed to extend naturally and to show him that deep cultivation at the wrong time cuts off roots and restricts the later growth of the corn. Hundreds of jars of seeds show the almost bewildering variety of grains grown

to perfection in the State of Iowa. In the pavilion are three notable corn trophies. One is a loving cup with a design in corn. Another is a silver and gold ear of corn that forms a vase. The third is an ear of corn made of silver and gold. These three prizes were offered for the three best entries of ten ears of corn each produced in the State. Iowa's agricultural exhibit carries the artistic idea into the display of dairy products. A bust of John Stewart, the father of the modern creamery, is shown, modeled in butter. Beside the bust is a miniature reproduction of Stewart's old dairy house, built by him in 1872, with a companion piece in the model dairy school at Ames, a branch of the Iowa College of Agriculture.

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THE ARMY, PAST AND PRESENT.—Of the exhibit with which the War Department fills its section in the Government Building there are enough relics and trophies to suggest the progress in the fighting equipment of the United States. By contrast the visitor appreciates what warfare with smokeless powder and rapid firing guns means. A mountain battery is shown in the picture. The mules carry the entire outfit in packs. Not a wheel touches the ground. A carabao and cart suggest the means of transportation which the American troops were compelled to adopt in the campaigning to restore peace on the Philippine Islands. In this collection are some of the crude guns

taken in the Philippines—cannon made of gas pipe with wooden frames wrapped tightly with wire and banded with iron strips. Beside them stand the machine guns. The latter day products of the Government arsenal are shown and with them to illustrate advancement are some relics of the Civil War, when recruits were especially examined as to their front teeth to determine if they were qualified to bite off the paper ends of the cartridges for their muzzle loading muskets. Inside of the building are the small cannon, outside are the heavy siege and seacoast guns. The elaborate army equipment of to-day is far in advance of what was shown by the Government at the World's Columbian Exposition.

THE ARMY IN WAX—A realistic exhibit of the Quartermaster Department in the Government building consists of thirty-three wax figures life size wearing the uniforms of the United States army. Within the past few years the army has been compelled to widen its sphere of activity so that now provision is made, as these wax figures illustrate, for uniforms adapted to service in the arctics and in the tropics as well as in the temperate zone. There are very light uniforms of duck and khaki to be worn in the Philippines, on the artillery stations of Cuba and in the fortifications of Porto Rico. There are heavy fur-lined and blanket-lined uniforms of canvas which are issued to troops stationed

in Alaska and at the northernmost posts of the United States. Some of the officers are shown mounted. Privates are in heavy marching order. Full dress and the fatigue uniforms are illustrated. In several instances the artist has taken liberties with personalities and has presented to his wax figures the countenances of well known officers of the army. The impression which these uniforms make upon the civilian is that while attractive and neat they are by no means gaudy and brilliant. Blue predominates for full dress and for fatigue, varying with the khaki which came into general use for field service with the Spanish-American war. The quite attractive olive green of the recent regulations is shown.

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FROM PONY EXPRESS TO FAST MAIL.—A marvelous story of development of the Louisiana Purchase and progress in civilization is told by two exhibits of the Post Office Department. Side by side in the Government Building stand the pony express and the fast mail. They afford striking comparison. The pony express is remembered by many World's Fair visitors from west of the Missouri for it was the quick means of mail communication over the "Great American Desert" and the Rocky Mountains as late as the early sixties. The mail car in a quarter of a century has undergone such improvements that in its present stage of perfection it is an object of interest and of information to

many. Among the exhibits of the Post Office Department is a copy of the first postal guide issued in 1804 containing forty pages. The latest edition contains one thousand pages to classify and list the post offices of the United States. A weather beaten mail coach is an object of great curiosity to this generation. The first steam vessel to carry United States mail across the ocean was the Southerner plying between Savannah and Liverpool; a model of it is exhibited by the Post Office Department with a fragment of history that for two years the contract to carry the mail was refused to the Southerner, because "steam vessels are not so safe or certain as sailing vessels." This utterance was just seventy years ago.

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WHAT THE GOVERNMENT IS DOING FOR THE PEOPLE.—In some parts of the United States it costs a dollar to deliver a letter bearing a two-cent stamp. Nevertheless the Government does not curtail the service. On the contrary mail methods are being expedited where the difficulties are greatest. The picture shows a part of the section in the Government building devoted to the Post Office Department. In the foreground is an improved sled by which mail in larger amount and faster time is handled over the snows and ice of Alaska. At the head of the dog team and behind the sled are the postmen of the frozen north clad to withstand forty degrees below zero and wearing snow

shoes. One of the latest improvements shown in what the Government is doing for the people is a model rural free delivery wagon. It is a post office on wheels drawn by horses to travel the country routes, cashing money orders, registering, stamping and assorting letters. An illustration of postal methods in Manila before the American occupation is a wooden chart or case. The names of those for whom letters were in the office were written on slips of paper which were pasted on strips of wood. These strips fitted into niches in the wood chart. The Filipino looked over the curious bulletin board. If he found his name he called for his letter. If he didn't he went away without disturbing the delivery clerk.

SYMBOLISM IN THE PALACE OF ELECTRICITY.—Into the facades of the Palace of Electricity the architects worked designs suggested by the uses to which the building was to be devoted. They looked forward to the electrical effects for emphasis of this symbolism. The result is that the Palace of Electricity makes a much stronger impression by night when the illumination is on than it does by day. The main entrance in the center of each facade of this Palace is a great square portico with four Corinthian columns supporting it. The columns are surmounted by an enormous Roman gable. A wide arched window in this gable is a suggestion of the old Roman baths. When the

incandescent lights appear as specks of dull fire and slowly develop into the full glow of the illumination they bring out architectural and sculptural beauties of the Electricity Palace which are unrecognized by daylight. The whole structure appears built of light. The artistic qualities are accentuated. The Palace of Electricity is surrounded by rows of maples well grown. With these trees in full foliage the combination of color and light is indescribably fascinating. In the picture, two facades, with their central portals, west and south, of Electricity, are presented at different angles of vision. Figures representing heat, power, light and speed are notable features of the sculptural adornment of this Palace.

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CONVENTIONS IN ARCHITECTURE.—The main entrances of four Exhibit Palaces were serious problems to the Exposition architects. This was so because the great transverse thoroughfare, Louisiana Way, with four Palaces on each side, is neither straight nor curved. It is bent by two obtuse angles to make the buildings conform to the fan shaped plan of plazas radiating from the Colonnade of States on the hill. These two angles of Louisiana Way are the points for main entrance of four buildings—two on the south and two on the north side of the thoroughfare. Buildings south of Louisiana Way did not present the greatest difficulties. The angle in the facade for those buildings was

outward. In the case of the Palace of Education it was concealed easily by the broad Roman Triumphal Arch. In the case of the Palace of Electricity the architect met the angle with a recess of lines which presented a charming feature suggestive of the irregular course of lightning. Across the lagoon from Electricity, Varied Industries presented something more difficult in a facade bending inward. The solution is seen in the picture. Ten stately Ionic columns are placed on an outward curve in front of this angle. They stand forming what has been hitherto unknown in architecture—a loggia without a roof. Ten gigantic torch bearers on this swinging colonnade emphasize the courage of the conception.

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CANADA IN FISH, GAME AND FORESTRY.—When Sir Wilfred Laurier, Premier of Canada, was interrogated by a member of the House of Commons upon the Government's intentions regarding the Exposition of 1904, he replied from his seat: "Canada will take part in the Louisiana Purchase Exposition as a Nation." The display of natural resources made by Canada has astonished the world. The picture presents in part the Canadian section in the Palace of Fish, Game and Forestry. Canada has one hundred and twenty-three species of trees. The forest belt extends four thousand miles east and west with a width of seven hundred miles. In British Columbia is said to be the greatest

compact timber reserve in the world. That of course means big game without limit as the picture illustrates. The value of the forest products exported three years ago was \$33,000,000. Canada has 5600 miles of sea coast, with inlets, lakes and rivers innumerable. These bodies of water are alive with fish. In the exhibit are models of the fisheries of British Columbia which yield \$5,000,000 worth of salmon annually. It is estimated that the fishing industry of Canada yields \$38,000,000 every year, of which three fourths is exported to help feed the rest of the world. These are facts and figures worthy of a nation. Canada has developed beyond the colonial stage. Participation in the Exposition has given her new rank.

THE TEMPLE OF NEKKO.—Entrance to Fair Japan on the Pike is through a marvelous construction, shown in the picture, of no little historical significance. This gateway was built three centuries ago by one of the rulers of Japan as a portal to the mortuary of his grandfather. It is located in Nekko, which is the seat of highest architectural art in the island kingdom. There is a proverb in Japan to this effect: "Until you have seen Nekko, you must not say Kekko" (beautiful). The original of the reproduction at the Exposition is decorated with gold and lacquer work and hand carving by the most famous artists of the time. Within the gate the visitor comes to an original gateway of an old

Buddhist temple which was imported from Japan and secured for this concession on the Pike. The old temple is known as Nio Mon. The gateway imported for Fair Japan contains two stories. It is 42 feet high by 40 feet wide; not a nail used in its construction. It contains Buddhist figures and idols in wood carving from five hundred to one thousand years old. The interior of Fair Japan abounds in Japanese life. There are tea houses on the lagoons and lakes; there is a theatre in which actors from Japan illustrate ancient combats in armor with long Japanese swords and spears. There are Japanese flowers and Japanese booths and Japanese shops. Japanese weaving is done by girls ten and twelve years of age.

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NEBRASKA'S MONUMENT TO MAIZE.—Two pavilions are devoted to the display of Nebraska's products in the Palace of Agriculture. One of them is among the most notable of the installations. It is a monument to maize fairly well represented by the picture. A tall shaft rises from an open vaulted base which forms a small reception room. Base and shaft are covered with ears of corn arranged tastefully. Through utilization of the different colors of the grain and by employment of the varying sizes from pop corn to field corn the monument is made a work of art as well as of ingenuity. A globe rests upon the apex of the shaft while perched upon

that is the gilded eagle. The other pavilion of Nebraska glorifies some things besides corn. It shows the small grains and grasses. In the midst of the bewildering array of productions of the soil stands the monarch of all he surveys, mounted in lifelike form, the steer which was the champion of the world in the International Live Stock Show of 1903, a blue-gray cross bred animal of enormous weight. Nebraska maintains in the center of this booth a theatre with stage and moving pictures of actual farming scenes in the State. There, hour after hour, thousands of visitors saw Nebraska's farmers plowing and sowing, cultivating and reaping, stacking and branding.

THE LIBRARY OF PARLIAMENT IN GRAIN.—No part of the world has made a stronger demonstration of its agricultural possibilities than has Canada at this Universal Exposition. The picture shows the arrangement of three thousand specimens of grains and grasses worked into a replica of one of the most handsome and most noted of Canada's public structures—the Library of Parliament at Ottawa. Buttresses are built of millet. Into the decorations enter brome grass, a fodder crop grown in western Canada, appearing soon after snow leaves the ground. Wheat, oats, clover, blue grass, and hundreds of other products of the soil contribute to the con-

struction and covering of this octagonal building with spire extending sixty feet, almost to the girders of the Palace of Agriculture. Corn, the grain so conspicuous in the exhibits of the States, is wanting. The Canadian season forces growth but is too short for the maturing of maize. In the eight arches of the Octagon are large oil paintings illustrating as many branches of the live stock industry of Canada. Windows under the pointed arches are filled with bottles of grain. The interior walls of the octagon are lined with agricultural specimens. At the corners of Canada's space are little booths each serving to impress in effective manner some agricultural industry,

THE LAND OF THE AMAZON.—Brazil does not occupy in the Palace of Fish, Forestry and Game the space commensurate with what that country has to exhibit, but the reason is that more space was not obtainable. The amount which could be given is filled, it may be said, to overflowing, for the samples of woods, the skins and the other products coming under this classification encroach upon the aisles. The Amazon forests contain 2,000,000 square miles of such woods as are illustrated in the exhibits. That area of timber is ten times the size of France. In Brazilian are flora embraced more than 17,000 species, only a few of which can be displayed. Of course the rubber tree, the symphonea

elastica, as the botanist calls it, leads in importance. The exhibits include huge balls of pure rubber, the milk white color of the sap having been changed by the smoke of the outdoor fire used to coagulate it. Two years ago Brazil exported nearly \$40,000,000 worth of raw rubber. The entomologists, professional and amateur, find much to study and admire in the collection of Brazil. There is an emperor moth ten inches from tip to tip. The "living leaf" is a large insect the wings of which are so like the leaves of bushes that only by close scrutiny can the character be detected. Brazil shows 83 varieties of bark valued for their tanning qualities. Many of them contain fully double the value of oak bark in tannin.

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THE MENAGERIE OF THE SMITHSONIAN.—Science and nature combine in the exhibit of the Smithsonian Institution, only a portion of which is included in the view herewith presented. The poses of the animals are strictly correct, as determined by the naturalists. It is interesting to the visitor to be told that these animals are constructed on a frame of wire and wood which is afterwards covered with papier mache before the skins are stretched in place. This papier mache is made from the dingy and frayed bank notes turned over to the Government to be redeemed and destroyed. The worn paper money goes through a macerating machine which reduces the bills to pulp. Hundreds of

thousands of these bank notes representing millions of dollars in money were used to plaster the frames of the animals shown in the Smithsonian collection at the Exposition. The skins were brought from all parts of the world. They include the rhinoceros, lion, giraffe, and all families of the deer species. Taxidermy is illustrated in its highest degree of skill. There are groups of birds arranged in cases. Perhaps the most brilliant feature of the exhibit is the collection of butterflies including the large specimens from the American tropics. Extinct reptiles and animals restored by the Smithsonian experts are presented in natural size. A children's room means a collection that appeals to juvenile taste in science.

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THE PAVILION OF THE LEAF.—In the great central line of installations of the Palace of Agriculture devoted to the staple products of the country North Carolina is represented by a large octagonal pagoda intended to emphasize the importance of her tobacco. The pavilion is covered and decorated with the various grades and colors of tobacco. In the panels of the pavilion is told on tablets the history of the leaf. One of these tablets declares that tobacco was first given to the world from North Carolina and not from Virginia. It states that the returning expedition of Sir Walter Raleigh carried back the first tobacco to England from the

Roanoke Island in 1592. Another assertion is conveyed by the tablet shown in the picture that Pitt County, North Carolina, grows more bright tobacco than any other county in the United States. The top of the pavilion is ornamented with a great globe on which the map of the world is worked out in light and dark tobacco; the light leaves showing the water areas and the dark the land. On the top of the globe is a representation in miniature of a British ship of the time of Sir Walter Raleigh, with sails set for the old world. Within the pavilion are shown tobacco in its varied manufactured forms. The leaf is not all but it leads in the old North State's exhibits,

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MANUFACTURES, AT THE TURN OF THE LAGOON.—Seen from the east lagoon with Hennepin Bridge in the foreground the Palace of Manufactures presents in pleasing contrast the noble arches of its southern facade and the classic columns of its eastern front. There is no point of view from which this Palace does not gratify the artistic sense. Within, from entrance to entrance, from wall to wall, the Palace is filled with an amazing variety of exhibits. New features under the classification of manufactures have been introduced. In the textile section is a large space occupied by a collection of women's gowns. The contributors to the exhibit include the leading tailors in the United States who

make costumes for women. In the period of preparation for the World's Fair it became known that several foreign countries were making extraordinary effort in the way of exhibits of women's costumes and millinery. This suggested a collective exhibit to sustain the credit of the United States in the art of tailored suits for women. Tailoring for women is an industry which has gained in importance. The exhibit compares most favorably with similar exhibits of other countries. American made costumes for women are shown to be equal to the best made abroad. The American costume exhibit is supplemented by a collection of women's headwear from the best known milliners of the United States.

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THE AIRSHIP ARROW'S SUCCESSFUL FLIGHT.—On successive days the Airship Arrow ascended from the Aeronautic concourse, circled about the Exposition, traversing several thousand feet at varying heights, and safely descended. At the end of one of these flights the airship landed within the concourse enclosure, only a few feet from the starting point. The other flight was concluded by a descent just outside the Aeronautic Concourse. But on both occasions the flight demonstrated the complete control by the navigator of the air, Mr. Knabenshue, over the airship. The gas bag was turned this way and that. It moved with the revolutions of the propeller and answered quickly to the broad

rudder. The picture shows the airship above the concourse preparing for descent. A space of twelve acres, surrounded by the highest fence ever seen by most of the World's Fair visitors, constitutes the Aeronautic Concourse. The fence is thirty feet in height. Twelve feet is of solid board work. Above that is eighteen feet of slat work which can be covered with canvas. The purpose of the fence is to give protection to the airships and captive balloons. This greatest of wind breaks insures the starting from the ground in perfect calm. The center of the enclosed concourse is occupied by the balloon barn. At a distance is the plant from which hydrogen gas is turned out by the hundreds of thousands of cubic feet.

THE HYPNOTIST.—In the Argentine section of the Palace of Art is a painting bearing the title "Somnambulist." It is by Emilio Artigne, an artist whose place of nativity is the South American Republic, but whose residence is in Paris. "Somnambulist" is, in the opinion of all who see the picture, a misnomer. The scene depicted is that of an illustration of the power of mesmerism or hypnotism. A strolling "professor" has assembled about him a crowd of the curious. The performance outside is intended to draw patronage to the entertainment about to be given in the tent, a corner of which is in the background. The blindfolded subject sits in a chair while the hypnotist, in appearance a Svengali, with

a great mane of black hair, begins the manipulations that are part of the effort to induce the trance-like condition. The chief claim of the artist's work to interest and commendation is the portrayal of expressions on the faces of the spectators. All ages are represented in the gathering. Children have pushed to the front and are gazing with open-eyed wonder. Amusement is expressed on several faces. The older persons are inclined to view the spectacle with disapprobation. The hypnotist may or may not be a loud voiced faker. His subject is manifesting no interest in the proceeding and may be under mesmeric control or may be shamming. The Argentine section contains many very excellent pictures.

CAMP ADIRONDACK.—A hunter's lodge complete in all details of the architecture of the great forests furnishes the settings for New York's installation in the Palace of Fish, Game and Forestry. Camp Adirondack, as it has been appropriately named, is built of spruce logs. The cracks are chinked with moss. The roofing is of spruce bark cut and laid in great squares. The long narrow window which admits an abundance of light to the interior is parallel with the logs. The interior is fitted in accordance with the tastes and customs of hunters. One end of the single room, for there is no division of the interior, is occupied by the great fireplace with its dressing of boughs above the mantel. The two

bunks have framework of polished black spruce. They are furnished with mattresses made of balsam boughs and covered with bright red blankets, adding to the general appearance of cheerfulness. Deer, fox and bear skins are scattered on the floor and hung upon the walls. Guns hang upon the racks. The rods of the fisherman are stacked in the corners. Trophies of hunting and fishing are numerous. The furnishing and equipment are such as to inspire an immediate desire for an outing in the woods. Outside of the cabin are grouped the deer. The branches of a tree are occupied by the birds of New York. In and about a hollow tree trunk are squirrels and raccoons and rabbits. The arrangement is exceedingly attractive.

THE BIG TREES OF WASHINGTON.—The eight great timbers one hundred and ten feet long, without a splice, forming the ribs of the octagon house are wonderful. They are by no means all that Washington has to show in forestry, as the picture demonstrates. A cross section of a tree placed on edge is higher than the outstretched arm of a man standing can reach. Several ladies sit comfortably on a settee made out of a single tree trunk. Half a dozen men standing beside a section of a fir show by comparison its magnitude. One of these sections hollowed out makes a room which is the office for the Washington Building. It accommodates five people with their desks and file case. The

representation of the state is by no means limited to the prodigious tree growth. Fisheries exhibits show how salmon are caught on the Columbia. The extent of the Washington fish industry is surprising to most visitors. It is stated, and the collection of specimens seems to justify the figures, that there are 168 varieties of fish native to the waters of the state. Washington has shell fish, including Puget Sound crabs and oysters, which are in high repute on the Pacific Coast. The Washington Building upon its five floors contains pictures portraying the grandeur of the scenery of the mountain portion of the state. Artists who have visited the region about Mt. Ranier are enthusiastic in their tribute to the scenery.

WITHIN THE GREAT LOG CABIN OF MAINE.—Cabins are many and log architecture widely varied at the Universal Exposition. The log houses of the Esquimau Village and of Old St. Louis have a weather-defying look of solid comfort about them. The cabin of Roosevelt's days of roughing it in the West, the Camp in the Adirondacks, Colorado's lodge, preserve the atmosphere of the hunter and of the big game about them. The quarters of Old Plantation, with all of the merriment of the negro boys and girls, bring back memories of slave days. Memorable logs brought from Patrick Henry's farm in Virginia look every day of one hundred years since they were hewn and piled in cabin

form. Fort Clatsop, with its log sentry towers, where Lewis and Clark wintered on the Pacific coast, frowns like a primitive fortress. Grant's log cabin is two-stories and spacious. The cabin where Lincoln lived when a boy is pathetic in its rudeness and poverty. Palatial is the adjective which applies to the log cabin of Maine. The splendid pine logs put together without nails or bolts present an imposing facade to the approaching visitor. But the view within is that which conveys the strongest impression of possibilities in log architecture. The picture shows one end of a great hall forty-nine feet long. The large fireplace occupies the larger part of the end. Moose and deer heads project from the walls.

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AMERICAN COLLABORATORS OF THE FOREST CITY.—The photograph taken for the closing page of *The Forest City* is 15,055. The serial number means that the 500 views embraced within the covers are selections made from more than 15,000 negatives. Each of these pictures reproduced is the best of thirty taken. There is something more to be said in explanation of what *The Forest City* stands for. The official photographic corps of the Universal Exposition of 1904 was recruited from the best talent in the profession. The chief of the corps, William H. Rau of Philadelphia, is without superior as an artist in photography. He recruited his staff of nine from the younger but the

most promising photographers of the United States. The conclusion of the picture taking for *The Forest City* was made memorable in a banquet tendered by Mr. Rau to his associates. The picture of the gathering was taken by flashlight. About the table beginning on the left are Charles G. Anderson, Chicago; James A. Crosby, Chicago; H. A. Ericson, Chicago; W. C. Anderson, Rondo, Va.; Ansel E. Wallace, Indianapolis; Harney G. Bair, St. Louis; Charles Spencer, Buffalo; William H. Rau, Philadelphia; Harry H. Howland, Philadelphia; Henry Ritter, Philadelphia. In the work of the official cameras of this Exposition, photography reached the highest degree of artistic and mechanical excellence it has yet attained.

THE TYROL AND THE TYROLESE.—The imposing imitation of snow-capped mountains seen from a distance is but a part of the reproduction of the Tyrol. The picture presents a view at the base of the mountain. There is the village street on which stands the statue of Andreas Hofer, beneath the little chapel apparently carved in solid rock. The cottages on the street are typical Tyrolean dwellings said to be faithful imitations of actual houses in the hamlets of Bozen, Hall, Brock and Goss. In the foreground is an electrical fountain, which is perhaps slightly out of place in these rural and picturesque surroundings. To the left of the fountain a tram car is taken for a trip through the moun-

tain valleys. Seemingly the journey is upward at a steep angle. The scenery from the heart of the Alps is brought before the traveler. The car halts for glimpses of Alpine villages, one of which is pointed out by the guide as the birthplace of Mozart the composer. At the end of the car line an elevator is taken to reach the peaks of the Ortler, where a little waterfall plunges downward to a lake. Across the park from the mountain is a church and nearby are many little Tyrolean houses with queer gables and towerlets. There is a Tyrolean Council Hall with wide verandahs and terraces. There is a hall in which scenes from Oberammergau are shown. Tyrolean musicians play and Tyrolean singers render the Yodel songs.

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THE GRAND ARCHES OF TRANSPORTATION PALACE.—Above the luxuriant screen of vegetation and the brilliant flower beds of the Plaza of Saint Anthony loom the immense arches of the Palace of Transportation. There are arches narrow and high, wide and low, and of great variety in this Exposition architecture. There are no arches, however, to compare in grandeur with those in triple array shown by the picture. The exhibit uses of this palace were in the mind of the architect when the plans were drawn, and throughout the detail of construction and adornment. Hence it is that the view suggests at once a magnificent railroad terminal with abundant room for many railroad

trains. This palace of Transportation covers fifteen acres. By comparison with the human figures standing at the entrances can be formed some impression of its magnitude. At the corner is a symbolic figure holding in one hand a miniature steamship. This piece of statuary stands over fifteen feet. The arches are sixty feet high. The building was planned by the Chief of Design of the Exposition, Mr. E. L. Masqueray. It is unique in that it is the only one of the eight great palaces in the group in which the designer has not employed what are known as the classic orders of architecture. The three great arches enclose a vast porch. They are separated by strong pylons the summits of which are richly decorated.

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THE INSTALLATIONS OF VARIED INDUSTRIES.—Upon the pavilions and facades to render their displays attractive the exhibitors in the Palace of Varied Industries expended hundreds of thousand of dollars. This picture taken from a central location in the Palace representing the Koken Barber Supply Co., whose immense factory and principal offices are located in St. Louis, affords an illustration of elaborate and costly character of these installations. Wherever conditions made it practicable exhibitors showed their machinery or processes in operation. Not far from the scene herewith presented was a cotton mill from Man-

chester, England, in operation. It illustrates what is going on day after day in a factory employing fifteen thousand operators. The space occupied by the exhibit is eighty-one feet long by sixty-nine feet wide. This mill is located in the space occupied by the British section. Ginning is the first process. A Crichton opener removes the sand and dirt. From this machine fans carry the cotton to the scutcher by which it is formed into coils or laps. Next comes the carding and after that the combing machine. The spinning mule takes the product and turns it into thread on bobbins. Dust and sand are carried down to the cellar and into a long chamber,

THE PRYHELIOPHORO.—On a slope west of the Palace of Fish, Game and Forestry one of the solar machines invented by Father Himilaya has been erected.

It is the result of many experiments by this Portuguese priest. A similar machine built in Paris several years ago generated a temperature of 500 degrees centigrade, or 932 degrees fahrenheit, sufficient to melt quickly zinc and other metals. The apparatus constructed at the World's Fair of 1904 is much stronger. The parts were made in Lisbon, Father Himilaya having the support financially of Mrs. Amelia dos Santos. The Countess de Pêra Longa of the Portuguese Court was a notable con-

tributor to Father Himilaya's fund. The inventor has given the name Pryheliophoro, translating it literally from the Greek in to "Fire of the Sun I bring." The structure is all steel, the skeleton frame being forty-two feet high, with a wing-shaped reflector of steel slats. Each set of slats is placed with mathematical accuracy, as any deviation from the correct curve might prove disastrous. These reflectors concentrate the sun's rays. The reflecting area is 6170 times that of the heating surface, the latter is not more than six inches in diameter. This is the fourth solar machine constructed by Father Himilaya. It has developed more than 2000 degrees centigrade.

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THE GRAND TRIANON AND SURROUNDINGS.—The building of the Republic of France, a reproduction of a famous structure and its surroundings, a typical French garden, constitute one of the most attractive features of the Place of Nations. A comprehensive view of the palace and of the garden is presented by the picture. The architect of the original of this palace, the Trianon, was Mansart, who is held famous in architecture for his invention of what in this country are known as Mansard roofs. He did not introduce the invention into the original Trianon. The garden occupies fifteen acres, approach to it being through the grand entrance of a wrought iron grille fence manufactured

in France. A driveway leads up a gentle slope to the court. It is flanked by terraces of lawn crowned by parallel rows of poplars. Pink gravel walks follow the crests of the terraces. The slopes and the level of the terraces are treated with what the gardeners know as French floral embroidery. Statuary, as the picture shows, is distributed about the garden. To the southward the ground falls away in a series of terraces to a level, which is the gem of the French landscape display. The gardeners introduced a profusion of flowers, permitting nature to have its way. Little lakes are introduced, with grottoes. The court between the wings of the Trianon has a pavement of pink gravel with a large fountain.

THE HOUSE OF THE FAIR MAID OF PERTH.—In the Palace of Agriculture exhibitors have employed art and history to popularize their installations. The picture given herewith illustrates this. It presents a realistic reproduction of the "House of the Fair Maid of Perth" as it stands in the exhibit of a Scotch manufacturing corporation. The rude stone masonry is closely imitated. In an upper corner window hangs the famous curfew bell. On the outside of the house, steps of masonry lead up to the second story or loft. The heavy plank door is fastened by an old fashioned latch which is lifted from the outside by a leather thong. This is only one of the hundreds of clever

designs employed by the exhibitors of the Palace of Agriculture. Perhaps the most notable idea to add attractiveness to the exhibits is that employed by the dairy interests of a dozen states. Sculpture in butter occupies much space, the subjects being preserved in refrigerated rooms enclosed by plate glass. The President of the United States, the President of the Exposition, Governors of states and others are modeled life size in butter. Hennepin in butter stands in a canoe discovering the Falls. Dairy scenes with cows and milk maids are fashioned from tons of rich yellow butter. Bakers and candymakers illustrate the perfection of their machinery by the manufacture of their wares in the presence of visitors.

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WAY DOWN SOUTH.—The amusements of all races and of nearly all nations find place on the Pike. A cotton field painted on canvas, a real rail fence in a state of disreputable dilapidation; a score of negro boys and girls in motley garb dancing on a long narrow platform. These draw from the human current on the great thoroughfare a stream of the curious into Old Plantation. The picture is a view of one side of "The Quarters" which is the setting for reproduction of the Old Plantation. Venerable cabins have been brought from the land of cotton and restored in all their primitive crudeness. They have been equipped with the split-bottomed chairs, with fireplaces, with gourds, with other

belongings of the cabin of half a century ago. The moon vines have been encouraged to climb the posts of the galleries. Here "Aunt Cah'line" carries on the simple housekeeping of "befo de wah." The spinning wheel and the wooden hand loom are operated by fingers that have stiffened but have not lost their cunning. "Laughing Ben" with his local reputation for fun making, and the centenarian who remembers all about the New Madrid earthquake, sit in front of the cabins and entertain all day long, while in the auditorium the jubilee singers, the buck and wing dancers, the banjo players, the cake walkers and the minstrels perform their parts, without cork, without actor clothes, without prompting.

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GERMAN COACH HORSES.—The array of German Coach Horses at the Universal Exposition was the most notable ever assembled in this country if not in the world. One class required the entry of four animals of either sex, any age, yet of one sire. The picture shows a quartet of German coach horses, the get of one sire, shown by Oltman, an Illinois breeder. When it is stated that five quartets took prizes, some idea may be formed of the extent of this greatest of Horse Shows. Two of these quartet entries of German Coach Horses which took prizes were brought from Germany to the Exposition. The scene in the tanbark covered arena when these German coach horses,

in sets of four, were led in and lined up before the judges stand was memorable. The German coach horse is remarkably strong looking without anything to suggest clumsiness. Horse sense is strongly expressed in the faces of these intelligent animals. These German coach horses while being shown and paraded up and down the arena attempted no liberties with their grooms. They assumed splendid poses and gazed inquiringly but not restively at the judges as the picture shows. Of the twenty breeds of horses displayed at the Universal Exposition none attracted closer study and more admiration than the German coach horse. The gentleness of these powerful animals strengthened the popular interest in them.

FRENCH COACH HORSES.— Four animals, the get of a single French coach sire, are shown in the picture. This prize winning quartet was exhibited by McLaughlin Brothers, American breeders of these horses. Entries of French coach stock were numerous. The twenty-eight great stables of the Live Stock Department contained fifteen hundred horses the second day of the Horse Show. Every one of these horses was of a registered pedigree. The range was through twenty distinct breeds from the Mammoth Belgian draft horse Pirate, weighing 2740 pounds down to the Welsh pony Regent, with but 250 pounds to participate in the competition. When these choicest representatives of the studs and

breeding farms of this and other countries were marshalled in a long column for parade the assembly included over one million dollars worth of horse flesh. When the French coach stallions faced the judges stand it required seven prizes to go around. The French coach horse is lighter of build than the German or the English coach horse. With less weight there is perhaps the manifestation of more spirit. While the French coach horses are not as heavy as the other coach breeds, strength has not been sacrificed for speed. The picture is a very good one of typical French coach horses, which are being bred extensively in this country for light coach service, the medium between the draft horse and the roadster.

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